

# MUSICAL AMERICA

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## TO MAKE NEW YORK CIVIC ORCHESTRA PERMANENT BODY

Deficit Incurred in Initial Summer Season Will Be Relieved by Benefit Operatic Performances to Be Given Outdoors at the City College Stadium — Performers to Be Supplied by Metropolitan Company—Society's Series of Concerts Comes to an End Somewhat Abruptly.

IN order that the project of the Civic Orchestra, the initial season of which has resulted in a deficit, may not have to be abandoned after the final concert of this week, a series of out-door operatic performances is to be given by interests closely allied to the Civic Orchestral Society. For the first time in its history, New York City is to be the scene of open-air opera. On Monday, Sept. 18, at eight o'clock, "Die Walküre" will be given at the City College Stadium, and on Thursday, Sept. 21, the double bill, "Cavalleria Rusticana" and "Pagliacci" is to be presented.

The inter-relationship between orchestral and operatic performances may be seen from the fact that Otto H. Kahn, who has subscribed heavily to the Civic Orchestra venture, is chairman of the Board of Directors of the Metropolitan Opera Company, which provides the performers in this outdoor opera series, to be managed by the operatic institution's own concert management, the Metropolitan Musical Bureau. Thus Mr. Kahn is able to aid the orchestra in a practical manner, besides making the financial contributions from his own pocket.

The performances are to be given in aid of the fund under which the Civic Orchestral Society's concerts have been operated since July 11 twice a week. The concerts were brought to an end after last Tuesday evening as far as the present season is concerned. It is to help continue the concerts next season that the operatic benefit performances have been arranged.

The Metropolitan artists, orchestral and vocal, have given their services gratis for the two performances, and a feature will be that for the productions, which usually bring six dollars at the opera house, the prices at the Stadium will range from 25 cents to \$2.50.

Speaking of the prospects of the Civic Orchestral concerts, Martha Maynard, secretary of the society, said:

"It is realized by the guarantors that the extreme heat and the infantile paralysis epidemic have cut down attendance. But in order to make possible concerts of such excellence at prices ranging from ten to fifty cents, it will be necessary to attract audiences even larger than the 4,000 or 5,000 average thus far.

"The Garden seats 8,000 persons, and every seat ought to be filled. If the people of New York show the guarantors of the society unmistakably that they want these programs made a permanent annual affair, the necessary funds will be forthcoming to insure the concerts for the future."

Concerning the rather abrupt termination of the Civic Orchestra season, Miss Maynard gives this explanation:

"While the Civic orchestral concerts have been in every way a success and in many ways a triumph, it was decided by the management to withdraw the last five concerts. This does not mean that the work will be discontinued, but, on the contrary, plans are being formed to establish the society on a permanent basis.

"A deficit was expected by the guarantors, but the management considered it a better policy to lighten their burden,



FLORENCE MACBETH

—Photo © by Snow, Mankato, Minn.

American Coloratura Soprano, Who Has Gained Distinction in Opera and Concerts Both in This Country and Abroad. She Will Begin Her Third Season with the Chicago Opera Association This Autumn and Will Also Make Numerous Concert Appearances. (See Page 12)

this the first year of its work, especially as they had signified their willingness to continue the work. The moral, civic and artistic value of the experiment has been inestimable."

In "Die Walküre" the orchestra will be conducted by Artur Bodanzky. Edward Siedle, the technical director of the Metropolitan; Giulio Setti, the chorus master, and F. Romeo, W. Tyroler, Fred Jacobi, and M. Fucito, assistant conductors, have volunteered their services. The staging and scenic arrangements will be those used in the Yale Bowl and other outdoor performances by the Metropolitan artists last spring.

In the Wagner opera, Melanie Kurt

will sing *Brünnhilde* and Margarete Matzenauer will be the *Fricka*, while Maude Fay will be heard in the rôle of *Sieglinde*, in which she made her New York debut at the Metropolitan Opera House last winter. Johannes Sembach will be the *Siegmond* and Messrs. Ruysdael and Braun will be heard in their rôles of *Hunding* and *Wotan*, respectively. Others to appear will be Mmes. Mason, Curtis, Mulford and Robeson.

In the Italian operas, Pasquale Amato will sing both the leading baritone rôles; Luca Botta will have both tenor rôles, singing *Canio* in "Pagliacci" for the first time.

In the same opera, Edith Mason will

sing *Nedda* for the first time in New York. In "Cavalleria Rusticana" Mme. Galski will be the *Santuzza*, and Kathleen Howard will sing *Lola*.

The artists who have volunteered their services have come long distances in order to sing in these two performances. Mme. Kurt will leave her summer home at Norfolk, Conn., to participate; Amato will come in from Lake Placid; Bodanzky will leave Spring Lake, N. J.; Maude Fay will come from Ohio; Galski will interrupt a concert tour for the purpose; Botta will come from Long Lake.

Special sounding boards and lighting effects are being provided for.



## SAYS PATRONIZING ATTITUDE TOWARD "LOCAL ARTIST" HAMPERS OUR GROWTH

**This Country's Artistic Progress Hindered, Declares Edwin Hughes, by Lack of Interest of Small American Cities in the Endeavors of Their Resident Musicians—Difficult for Artist to Obtain National Booking Unless He Bears the Hallmark of a Big Music Center—Some Contrasts Observed Abroad**

"ONE thing that has been hampering our artistic growth in America is the patronizing attitude toward the 'local artist.' By this I do not mean merely a musician whose training and experience may have been gained chiefly in his own city, but those who have settled down there after success in some American music center or in Europe. We have been retarded in our advancement by the fact that the performances of such artists have been regarded slightly not only in their own communities, but in other cities—simply because the artist happened to be, say, 'the Cleveland violinist' or 'the Denver pianist' or what not. How unfortunate—if we are to have a country which is music-loving throughout and not merely in a few cultural centers."

These are not the views of a disappointed "sorehead" who has not been able to hit the bull's-eye of musical success. They come from a man who has been successful both in America and Europe as artist and teacher. It was Edwin Hughes, the noted American pianist, who voiced the thoughts stated above during a luncheon in New York shortly following a brief visit to his home city of Washington, D. C., where he had gone soon after his return from several years' stay in Europe.

### Personal Observation

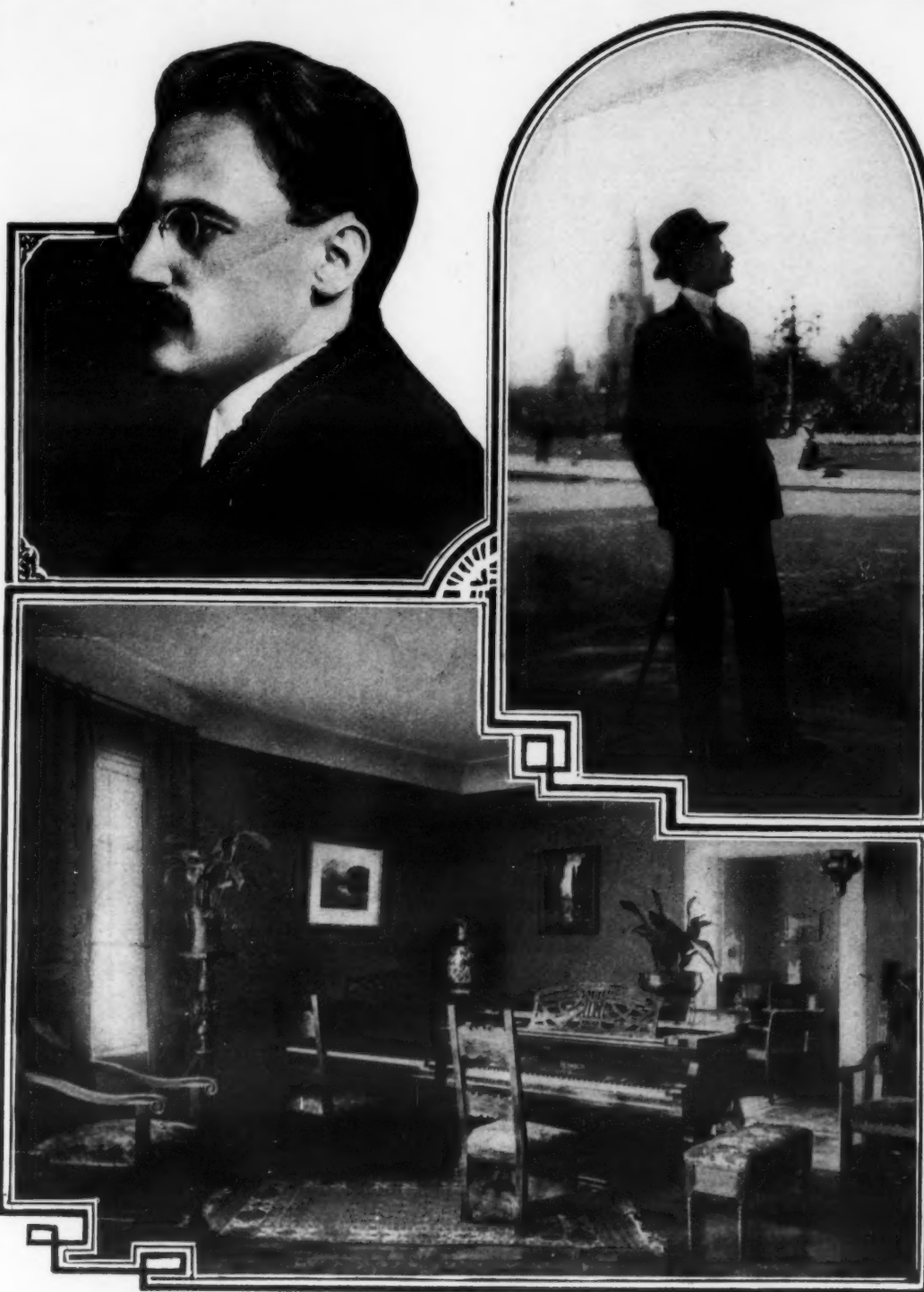
Mr. Hughes's original statement of the above thesis and his elaboration of it emanated from his relation of some personal experiences prior to his return to Europe after his original training and experience there.

"After I had spent three years with Leschetizky, in Vienna, I accepted the position as head of the piano department in an institution of reputation and high ideals in a middle Western industrial center, where I spent two seasons. Circumstances of a private nature led me to give up my position and to return to Europe, although my work in the institution had been so successful that the director offered me every possible inducement to remain there. Still, in spite of the financial success, if I had stayed there, I should have gradually lost the incentive to continue my career as a concert pianist, partly on account of the lack of interest in smaller American cities in the artistic endeavors of local artists, partly on account of the fact that my not hailing from one of the big music centers would have mitigated against engagements throughout the country. Now, all this sort of thing should not be. It hurts our national musical growth, and we must try to do away with it. There is a surprisingly large number of pianists, violinists and singers now living and working in our smaller cities who are most excellent artists, but whose artistic growth is fettered by the lack of local interest in their public appearances, way always being made for the out-of-town artist from the big music center, who is often no better than, or not as good as, his local confrère."

"In Germany things are different. If a man is an artist, he is so regarded there, no matter whether he lives in a small town or a large one. Now, Jena is not a large place; yet Reger lived there, and no one thought any the less of him as a musician for that reason—in fact, it was not taken into consideration. Weingartner is now the director of the little Ducal Opera at Darmstadt, but this does not make the audiences of a big music center like Munich any the less anxious to hear him."

### Paderewski as "Local Pianist"

"We've not had that spirit in America, however. If Paderewski should settle



Above: Edwin Hughes, the Noted American Pianist and Teacher; in the Snapshot on the Right Mr. Hughes Is Silhouetted by the Sun Against a Scenic Background of Washington, D. C. The Lower Photograph Shows the Music Room of Mr. Hughes in Munich

down in St. Louis and should remain there for several years, is it not possible that the crowds would stop going to hear him because, forsooth, he would be a 'St. Louis pianist?' And if Jean de Reszke should move to Indianapolis, he would be just as great an artist, yet he would be a 'local artist,' and as such would doubtless be regarded with less respect."

"Isn't it amusing when you run across people who don't think artists of their own community can amount to anything simply because they are of their own community. I remember speaking to an intelligent young college man about a musician who was really a tower of strength in the musical life of the college community, and of whom the young man said, 'Guess he doesn't amount to much or he would never stay in this place.' Yet some of the leading figures in various small cities are just as fine musicians as those in New York or other big centers—in fact, finer in some cases."

"For New Yorkers to be patronizing in their attitude to the musicians of other cities may be attributed to the insularity of a metropolis, but is that any worse than the attitude of people who look slightly upon the abilities of musicians of their own cities or other towns of similar size?"

### New York Trade-Mark

Mr. Hughes's attention was called to the explanation that the attitude of the public as to musical artists might be a result of its experiences with touring theatrical companies. In other words, that the people in the inland cities were not close enough to the music centers to judge of the artists at first hand and, therefore, they accepted the phrase, "the New York pianist," as a trade-mark on which they could place a certain amount of reliance, whereas they might not upon the mark of some smaller city."

It was then pointed out to Mr. Hughes that in the years of his absence from

America a change for the better had been started in respect to the attitude toward artists living in cities other than the big centers. The unusual concert success of Christine Miller with Pittsburgh as a radiating point was cited as an instance of this bettering of conditions. Another example quoted was that of Marie Sundelius, who had proven that Boston was not only a stronghold of musical culture, but a center for artists' tours."

"It is gratifying to find affairs are improving in this regard," said Mr. Hughes, "and a paper like MUSICAL AMERICA deserves much credit for its share in letting the whole of the country know of the abilities of the many musicians who are making the nation more musical throughout its length and breadth. I have been especially happy to note the wonderful advance in public school music and in giving high school credits. So many gifted children have been in the past compelled to give up their music during the high-school years, simply because there was no time for it in addition to the list of other studies that were expected of them. We've simply got to begin with the children if we're going to have a nation of music-lovers. You can't take a business man and expect to hammer musical appreciation into him by force."

### Germans' Fairness

Mr. Hughes was asked if the fact that he was an American had made things uncomfortable for him in Germany since the war began. "Naturally, there has been some ill feeling against America in Germany," he replied, "on account of the enormous shipments of American munitions of war to the Allies, also because the Germans think that American neutrality has been a good deal more 'neutral' with regard to the Allies than with Germany, but the fact that I was an American did not cause me the least inconvenience in my artistic career. The

Germans have too much good sense to fail to differentiate between a munitions maker and an artist."

"One experience that I had which tested the German public's attitude in the matter was when I gave a concert with Slezak at the Saalbau in Frankfurt. It was at the time when Germany had sent its last note on the Lusitania and nobody knew how the United States would take it or whether war between the United States and Germany would be the result. I did not know how the Frankfurt audience would receive me—whether there would be deadly silence or hissing or what. But when I appeared on the platform they greeted me as usual—with a hearty round of applause."

"I received the same sort of treatment in Nürnberg at another time of delicate relations between the two countries. It was when I played the Beethoven 'Emperor' Concerto with the Nürnberg Philharmonic Orchestra. Things were more complicated by the fact that I was announced as 'from Washington in America.' Now, the Germans knew very well that Washington was the capital and the site of the White House where President Wilson lives, and they hadn't any all too kindly feelings toward the latter, either. When I asked the manager about that wording, he said that he had put it this way so that the public would not think I was English. Then I told him that he might have said simply 'from Munich,' as I was generally billed. However, the point is that the public was most cordial, as usual, in its reception of my playing."

### In Military Bands

"Nürnberg is fortunate in that its Philharmonic has been able to keep going in spite of the war. Many of the symphony orchestras have not been so lucky. The Konzert-Verein in Munich is one of these. You see, many of the orchestral players are recruited into the regimental bands, for they can, in most cases, play more than their usual orchestral instrument. They are given some time in which they can do orchestral playing, but they are not always available for rehearsals, and thus only programs can be given in many cases which are composed of numbers with which they are thoroughly familiar and can get through without rehearsal."

"In Munich we had about 250 concerts this season, as opposed to some 435 in normal seasons. However, many of those eliminated were concerts by young aspirants who weren't really ripe for the concert stage, so that the loss of these concerts was not such a hardship after all. As a result of the cutting down of the concerts, those that were given were unusually good and exceptionally well attended."

"Of the new music that we heard, the Strauss 'Alpine' Symphony did not make much of a lasting impression, and I imagine that when it is more widely heard in America it will impress our public similarly. While it shows Strauss's usual skill, many of the themes are banal and it does not seem to be music written 'from the heart out.' I believe that the two operas by Erich Korngold, 'Violanta,' the serious opera, and 'The Ring of Polycrates,' the operetta, will be successful in America if they are ever given here. We also heard the lad's interesting violin sonata played by Carl Flesch and Artur Schanbel."

Some of Mr. Hughes's pupils are following him from Munich and, together with a number of talented pupils now in America, they will study with this noted Leschetizky exponent in his studio which he has established in Steinway Hall, New York. This pedagogic activity he will alternate with his various appearances in concert throughout the country."

KENNETH S. CLARK.

### Crabbé Singing in South American Opera

CHICAGO, Aug. 26.—Armand Crabbé, the widely known baritone, is singing leading rôles in opera in South America, according to a letter which was received from him last week by W. H. Collins, manager of the piano department of Lyon & Healy, Chicago. Crabbé sang for several weeks in Buenos Ayres and Rio de Janeiro, and was preparing to conquer Montevideo at the time his letter was written. Titta Ruffo is singing in the same company. "We have had a splendid season," Crabbé writes, "and are hoping that we shall be able to spend the coming winter in Chicago."

F. W.

Dr. F. J. Karn, who hails from Woodstock, Ontario, is now principal of the London College of Music.

The Joseph O'Mara Opera Company is having difficulty in finding enough male choristers for its next tour of England.



# BLAZING MUSICAL TRAIL THROUGH RURAL TENNESSEE

State School Sends Educator on Pilgrimage Through Several Counties to Show Teachers' Institutes How to Make the School House a Center of Community's Musical Life—Normal Schools Blamed for Giving Impractical Musical Training to Teachers Who Are Supposed to Satisfy Country People's Craving for Instruction in Music.

By MAX SCHOEN

A MUSICAL pilgrimage to rural sections of east Tennessee was made by me at the suggestion of President Sidney G. Gilbreath of the East Tennessee State Normal School, a man of whom it may well be said, as Charles Lamb said of himself, that "sentimentally he is disposed to harmony, but organically he is incapable of a tune," and who is eager to spread this disposition to harmony among the rural population of east Tennessee. The idea as conceived by President Gilbreath had for its basis the inspiring thought that the East Tennessee State Normal School should head a movement to introduce song and the joys of music into the homes of the people of the mountains, valleys and byways of east Tennessee.

With this end in view he ordered me to visit five county institutes, gatherings of country school teachers, each held for a week, to speak to the teachers about music and urge them to introduce it into their schools so that the schoolhouse may become a center from which will radiate the joys and pleasures of music into the homes of the people of the community. I fully realize the great responsibility of such an undertaking, and I set down my experiences and observations with the hope of coming in contact through the columns of MUSICAL AMERICA with others who may be engaged in a similar movement to hasten the advent of the future "musical America."

## Plan of Procedure

The plan of procedure that I outlined for the purpose was threefold:

- I—Teaching the teachers a number of songs to give to their children and also how to use these songs for community singing.
- II—Illustrating the use of the phonograph in the class room and for community concerts in the school house and suggesting ways and means for obtaining money to buy the machine and records.
- III—Addressing the teachers on the value and place of music in the rural school, home, church and community and the teacher's function in spreading its benefits and joys among the people.

My first step was to select the songs to be presented to the teachers and to ascertain their knowledge of these songs. The songs selected were the following:

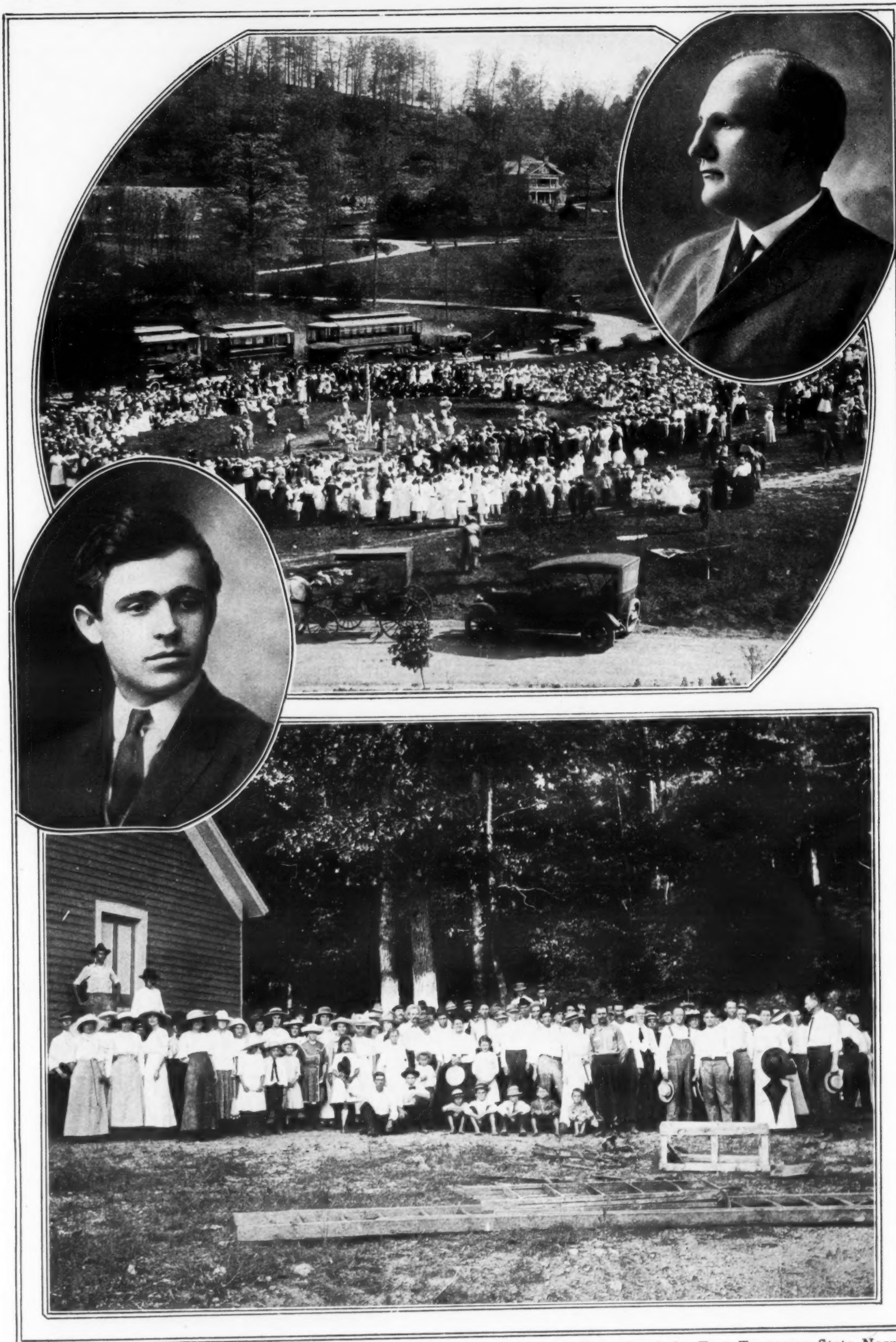
"America," "Battle Hymn of the Republic," "Long, Long Ago," "Columbia," "Blue Bells of Scotland," "Flow Gently, Sweet Afton," "Old Folks At Home," "Auld Lang Syne," "Annie Laurie," "Sweet and Low," "Love's Old Sweet Song," "How Can I Leave Thee," "Star Spangled Banner."

I found out that, with the exception of "America," "Old Folks At Home," "Annie Laurie," and "Star-Spangled Banner," the other songs in the list, and familiar songs of similar type, were unknown to the majority of the teachers. For instance, for "Long, Long Ago" one person wrote "Happy Rut," while "Auld Lang Syne" was given the following title: "I Wish I Had a Load of Brick." "Auld Lang Zion" was another name for this song. "Flow Gently, Sweet Afton" was enriched as "Diamonds in the Rough," and "The Battle Hymn of the Republic" gloried in "The Whiskey Chops."

Following are some notes I made in each county after the several programs:

## First County

About forty persons were present—mostly men—solemn, sincere, reticent, with little understanding or experience of the joyful and pleasurable part of life.



Above: School Children of Johnson City in Folk Songs and Dances on the Grounds of the East Tennessee State Normal School During the Community Music Festival. On Right: President Sidney G. Gilbreath of the East Tennessee State Normal School, Who Is an Enthusiast on the Subject of Music in the Rural Community. Left of Center: Max Schoen, Director of the Department of School Music in the Same Institution. Below: A Group of Country People Gathered for a "Singing-School" Held in a One-Room School

I began with "The Battle Cry of Freedom," asking how many knew the song. About six seemed to know it. The singing began with a weak droning by a few. I worked on the chorus and suggested that truth, marching as slowly as the singing, would never get anywhere. This caused a ripple of laughter and a few began to talk to each other. The next attempt brought more volume of tone and heartier singing. The song had broken the frigidity of the assembly and after the singing everything was received with

more attention and freedom. The second song "Long, Long Ago," was well sung. But few knew it and in five minutes the room reverberated to the echo of the song. The singing seemed to be the most enjoyable part of the morning's program. The whole process lasted twenty minutes in which time two songs were learned and very much enjoyed. This will mean better teachers, for the songs had improved their disposition, and there is a probability that the songs will be taught to their children.

It was announced that in the afternoon, after the regular program, an illustrated talk on "The Fundamental Elements of Music," will be given with the aid of a talking machine, and those who wished could stay. Every person remained and the attention was perfect. I was asked by one person to say something about the ethical value of music. How did this question come to the mind of this son of the mountains who surely

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# BLAZING MUSICAL TRAIL THROUGH RURAL TENNESSEE

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had never had the opportunity to either hear or read much about music?

The second day I spoke about the necessity of teaching our children our national and folk songs. We sang for about an hour. When time was called a young girl exclaimed in a most emphatic and pleading voice, "please we want to sing some more." The gentleman who lectured at the institute, a broad minded and a most progressive educator, turned a number of his periods over to me to use for singing.

## Second County

In the second county, there were about 180 teachers present. I started by discussing the value of singing in the class room. We sang "The Battle Hymn Of The Republic" and later got some beautiful results from "Long, Long Ago," "Blue Bells Of Scotland," "Suwanee River" and enjoyed a "Round." I was told that the singing had put new life into the institute. An elderly man in the audience was a constant source of inspiration to me. I loved to watch him during the singing period. He never missed a note or a word. He assured me that he could not sing but was overflowing with enthusiasm and profuse with expressions of appreciation for the opportunity to sing. I felt that this man's joy and pleasure in music more than repaid the effort and money that was spent on the enterprise.

I was met by representatives of the Women's Clubs of the town asking me to advise them how to introduce music into their schools, town and rural. Such unbounded enthusiasm for music I have never come across anywhere. These mothers had absolutely decided that their children must receive some musical instruction in the schools. We arranged for a meeting that afternoon to discuss the situation. How the mothers championed the cause of school music at that meeting, the arguments that they forwarded in its favor, would pale the most ardent musical educator into insignificance. Here is a sample of one of the arguments: "I can teach my girl to sew and cook," said one mother, "but I cannot teach her any music and one is as important as the other." No matter how or where they get it they are going to have music in their schools in the future.

In the afternoon most of the time of the institute was turned over to me for music. We spend some time in sight singing and considering how to conduct sight singing in the classroom. The response was most ardent. Old men who had never before attempted sight singing seemed to have forgotten their years and entered into the work with childish glee. I also gave an illustrated talk on "What Is Music?" This evidently had aroused much interest for men stopped me in the street to say how they enjoyed the music. "I wish I could have learned something about music when I was younger," was a most common expression that could be heard after each music period.

## Third County

In the third county it took two days for music to conquer the people in this institute, which proves the power of music, for this was the most timid and unresponsive audience that I had met. Yet the power of music is so contagious that on the second day there were some calls for "Let's sing some more."

I hunted all over the town to find a talking-machine and almost gave up all hope of finding one. At a reception in the evening I announced my purpose to give an illustrated lecture on music if I could obtain a phonograph. A number of people volunteered to get one for me and they did. Six young men carried a large machine from the drug store into the court house. The scene attracted a

number of the town people who followed and stayed throughout the lecture. We had the biggest audience here of the week.

The next day I spoke on the need for music in the rural sections and appealed to the teachers at least to buy a phonograph for their schools and give the children an opportunity to hear some music. This appeal met with a response which promises much for school music in that county.

## Fourth County

The fourth county is the only county in the State, and probably in the entire South, that employs a music supervisor. From the printed account of the work in this progressive county we take these facts:

"In Bradley County the music course in the public schools is under Edna Tonkin, county supervisor of music. Music was introduced into the county schools three years ago, and rapid progress has been made. This course consists of the study of the elements of music, sight singing, ear training and history of music. Miss Tonkin's work is limited mostly to the social centers where she spends two days out of each week. However, under her direction the grade teachers in all of the county schools are given outlines of work and instruction at the summer and monthly institutes. This work in turn is carried out by the teachers in the schools. A prize will be given by Miss Tonkin to the county school making the greatest progress in music during the year.

"The Bradley county teachers, who attend the Normals take a special course in public school music, to better prepare them for the work in our schools. The supervisor will affiliate with the music department of the East Tennessee State Normal, using the same course of study thereby making it easier for our teachers and pupils who attend the Normal to complete this course.

"It was found when we first visited the schools, that very few had music even at opening exercises, the children could not sing any of the national or school songs, and the few songs used were inferior and unsuited to the child voice. Now all the children in the Bradley county schools know and sing the national airs and good sacred and secular school and community music. The theory of music and sight singing is taught in at least two-thirds of the schools. Over a thousand good song books have been placed in the schools, a uniform song book being used.

"Last year in each of the social centers, one teacher qualified to teach music was chosen. These teachers did efficient work and raised the standard of music in the centers. The public programs of all the schools show a decided improvement in singing and the grade of music used. They are acquiring some knowledge of the best in music, and in a few years the work will tell in the community by the development of better church music and choral clubs."

## Lays Blame on Education

The foregoing experiences prove beyond a doubt that there exists a great demand for the best music among the people of the rural sections of the country, a demand that is as yet entirely unheeded and neglected by our educational institutions. In fact, it is the writer's opinion, based on experiences in the largest music centers and in the smallest rural communities, that genuine love for the best in music, and true music appreciation exists to a greater extent among the people of the open country than among the dwellers of large cities. The people will flock to any gathering where they have an opportunity to sing or to listen to music.

In a previous article in MUSICAL AMERICA I mentioned the so-called sing-

ing schools where people gather for a whole day's session of singing. These schools are conducted by most incompetent persons while the singing material is limited to hymns, and these are of the very poorest type. In one of these singing schools that I recently visited there were about seventy people who had come from a radius of about four miles and sang for one week from 9 a. m. till 4 p. m. A hymn book was used here in which could be found such gems of song as "There Are No Telephones In Heaven." Is it not truly a pity that the genuine thirst of these splendid people for music, and this rich opportunity for developing genuine musical taste and appreciation among them, is so woefully neglected? Here is an announcement from a local paper about one of these singing schools:

Professor K. is teaching a singing school at Oak Dale church, near Locust Mount. Professor K. has a large class and good music is being made. The social features of the singing school are fine. In these singing schools many hearts have been attuned to higher melodies, and been prepared to sing life's song without a discord.

In every county that I have visited demands for musical instruction for the children were heard from many sources. Parents asked why their children were musically neglected in the schools. Preachers in the smaller town and country churches complained that they could have no adequate music for their services because they could not get a choir that was capable of learning any new hymns. They blame the schools for this condition and justly so. School superintendents and other school authorities are eager to have music taught in their schools. At one of the meetings where I spoke, a member of the State Board of Education was in the audience and when he arose to speak he opened his address with a plea for music in the schools.

## Normal Schools Guilty

What is to be done in the face of these conditions? The responsibility for meeting this demand for music rests entirely upon the State Normal Schools of the country that prepare the teachers for the rural schools. If the music departments of these Normal Schools would only resist the temptation to theorize about their work and instead of trying to make a musician of every prospective teacher would limit themselves to a few practical courses that the teacher could use in her classroom as it is and not as it ought to be in the opinion of the director of the music department, the problem would partly be solved.

A glance at the courses in music offered to teachers in the majority of our normal schools and State universities will more than substantiate this charge against merely theoretical and fruitless teaching. As I write there lies before me the newly issued bulletin of a normal school the majority of whose students will teach in a rural school. Here is a course offered in music to a prospective rural school teacher:

Melodic and rhythmical studies, three and four part singing, chord and interval practice, musical history, methods in graded and ungraded schools, sight reading, sixth, seventh and eighth grades school music.

This is but one course out of six of the same type. All this is to be accomplished in one term of three months, two periods a week, twenty-four recitations. One can easily imagine the confused state of mind of the student on the completion of such a course, and she has received nothing that can be of any use to her in the classroom. These precious twenty-four hours could have been utilized in giving the teacher twenty-four good songs and how to teach these to children, knowledge which would greatly add to her efficiency as a teacher of children. In the same school, of which the principal function it is to prepare teachers for elementary schools, courses are given in musical analysis, counterpoint and orchestration. I know for certain that there is not a single student in that school who could mention

six folk songs or lead an assembly of school children in singing "America." The courses in music read like pages from a dictionary of musical terms.

## Supply Teachers with Folk Songs

Let the teachers be supplied with a good amount of folk songs and given practice how to teach these to children and how to conduct community singing. Let them receive practical suggestions how to obtain a musical instrument for their schools and how to use it in classroom and for community concerts. The music department of the East Tennessee State Normal School has issued a number of simple musical programs for teachers in rural schools that may be used for the purpose of obtaining money to buy a talking machine. We are also offering to send musical talent to any school that will plan an entertainment for such a purpose.

I have repeatedly looked in vain in the programs of our various musical associations, both State and national, for evidences of interest in the problem of music in the rural school and community. It seems that the makers of these programs are either totally ignorant of the problem or indifferent to it. They seem to be able to find time to discuss the most insignificant topic relative to school music but the most important musical question of the day, the most important because the most extensive and pressing, is totally ignored. It is to be hoped that MUSICAL AMERICA will take the lead in calling this matter prominently to the attention of music educators. An exchange of experiences by music teachers over the land who are dealing with music conditions in rural schools is certainly most desirable and would certainly be of benefit to all concerned.

## JEAN TEN HAVE ARRIVES

French Violinist to Join Faculty of Cincinnati Conservatory

CINCINNATI, OHIO, Aug. 26.—The famous French violinist, Jean ten Have, has accepted a position as a member of the faculty of the Cincinnati Conservatory of Music. Mr. ten Have comes to the Conservatory direct from Paris, where he has maintained a place among the celebrated pedagogues of Europe. Besides his success as a teacher of the violin, Mr. ten Have ranks high as a concert artist. He has appeared frequently in London, Paris, Berlin, Brussels, Petrograd and many other European musical centers.

Mr. ten Have received his first instruction on the violin from his father, the famous composer, who in his time studied with de Bériot; later he studied with Ysaye and, when a member of the staff of the Conservatory of Brussels, taught Ysaye's pupils during the latter's absence on protracted tours.

Although Mr. ten Have has never before visited America, he does not come to us a stranger, as he has had a number of America's most talented musicians as pupils in Paris. It will be interesting to know that Mr. ten Have brings with him to America de Bériot's famous violin. Mme. ten Have, who is in Paris, will join her husband in Cincinnati soon.

## Labor Day Concert for Central Park

At the Mall, Central Park, New York, on Monday, Sept. 4, at 8 p. m., Franz Kaltenborn and his orchestra will give an orchestral concert, made possible by the generosity of Elkan Naumburg. Una Fairweather, contralto, will be a soloist. A novelty on the program will be the Suite, "Prince Ador," by Prof. Cornelius Rubner.

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## HENRY T. FLECK

Head Musical Department, Norman College, New York. 68th St. and Park Ave. Tel. 2443 Plaza

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# VACATION PROCEDURE REVERSED BY GILBERTÉ

More or Less of an Artist-Nomad in the Wintertime, Due to His Concert Tours, This Composer Goes "Home" in the Summer to His Estate at Lincolnville Beach, Maine—"Melody Manse" as a Creative Workshop

ALL rules have their exceptions. The latter, in fact, are said to prove them. So that the revelation of the fact that there are persons in this country—Americans, I mean—who live away from home in the winter and at home in the summer, though it seems a little out of the ordinary, should not be too great a surprise.

The many music-lovers who know the songs of Hallett Gilberté are here informed that this composer is one of the persons who "summers" at home and "winters" away from home. From June to late October he is at "Melody Manse" at Lincolnville Beach, Me., while from November through the winter months his headquarters are in New York City, though much of that time he is *en tour*. The Gilbertés built their home up at Lincolnville Beach a dozen years ago. Maine they chose because Mr. Gilberté is a native of that State, which has given us many fine musicians, his birthplace being the town of Winthrop. They might have gone to Blue Hill, Bar Harbor, or some other place frequented in summer by musicians (in 1916 Seal Harbor would unquestionably have been a possibility!), but they preferred a small place, free from the people they meet all winter. And so Lincolnville was chosen.

## A Penobscot Bay "Isolde"

You have probably never heard of Lincolnville Beach. It is a little village, six miles from Camden, nearly twenty miles from Rockland, where you alight from the train when you are bound for Lincolnville. Trains do not pass near Camden nor Lincolnville Beach. So, "summer boarders," "hotel people" and the like are unknown in these parts. Real country you may call it without any of the marks of urbanity which those who exploit summer resorts bring to a place. Here the Gilbertés have built a beautiful house, set up on a terrace, looking out over the fine Penobscot Bay, and they have made it their home. There they have their cattle, chickens, dogs, motor cars, their horse, their motor-boat "Isolde," and here Mr. Gilberté has his grand piano. (In New York in the winter he rents one.) It is a real home, to which, when the musical season is over, the Gilbertés turn with pleasure each spring, for they know that here they may relax, cast away formality and enjoy a thorough rest, such as it is impossible for the New Yorker to obtain, who in the vacation months hies himself to summer hotels.

Mr. Gilberté and his wife—an artist-couple, I must add, for Mrs. Gilberté is a true companion to her husband, writing much of the verse that he sets to music—do not go there to isolate themselves completely. All summer they have guests from Boston and New York visiting them; they are ideal hosts. There is no set schedule for their guests. One does as one likes and no two guests are shown the beauties of the surrounding country in quite the same way. You may motor to the neighboring towns, Belfast, Bangor, etc., or if you prefer you are taken in the "Isolde" across the bay to Dark Harbor and Seven Hundred Acre Island. On the former Otto H. Kahn has just purchased a summer dwelling, on the latter the noted artist, Charles Dana Gibson, has had his estate for years.

## Composing Done Here

It is an altogether lovely existence that this American composer leads from June to October. Out in the open he really gives himself to those things that help to store energy for a winter season's work. Much of his composing is done there in his house, aptly named "Melody Manse."

Arriving early in August this year I found these happy people enjoying to the full the beauties of Maine. I wonder how many musicians get as much out of the glories of nature! One day it was a deep-sea fishing trip to Spruce Island, the next a climb up Bald Rock, from



At "Melody Manse," Lincolnville Beach, Me., the Summer Home of Hallett Gilberté. Above, Mr. Gilberté on His Motor Boat "Isolde" on the Penobscot Bay. The Group Shows A. Walter Kramer of "Musical America," Mrs. Gilberté, Mr. Gilberté and Harriet McConnell, Contralto. On the Right, a Snapshot of Mr. Gilberté.



which on a clear day one views the surrounding country as far as Bar Harbor. Then it was a long motor-trip to Bangor. The nights are cool, almost cold, here in Maine, and one uses the veranda of the house only for an hour at the most after the evening meal.

Mr. Gilberté is kind to the village folk. Shortly after my coming to Lincolnville Beach a fair was held at the village hall for the benefit of the fund to improve the sidewalks. The Gilberté household attended and contributed to the fund. And last week I learned Mr. Gilberté organized and gave a concert, assisted by his wife, and Harriet McConnell, the gifted New York contralto, and Leon Rice, tenor, for the benefit of the same fund. He is interested in helping Lincolnville, and the village folk must realize his generosity.

## His New Works

One evening we talked "shop." After sitting out on the veranda and smoking our pipes we betook ourselves to the music-room—a very elaborate room, let me add, in which may be seen the photographs of the world's greatest singers of the last twenty years or more—and there we looked over some manuscript things which Mr. Gilberté has in his portfolio. I liked best of all his "Devil's Love Song," a dramatic affair for baritone voice. And I was delighted to learn that Louis Graveure will introduce it this season at one of his New York recitals. I know no singer on the concert platform to-day who can do it better than Mr. Graveure. Then there is a cycle "Overheard in a Garden" to Oliver Herford's verses, light in character, but very charming, and another big cycle, as yet unpublished, "Song of the Seasons," to poems by Mrs. Gilberté. It was recalled to me that Mme. Jeanne Jomelli sang this cycle in her recitals in the big cities of her last American tour. When published it should have a notable success. We came upon songs, "The Sentinel" (not a song of the present war—simply a song based on a military trumpet call), and several others, all of them typical of Mr. Gilberté at his best.

We were keen for music that evening, and so we listened to a concert on the phonograph after we had finished our look at the manuscripts. A splendid library of records offered us a wide choice. We heard David Bispham sing Schubert's "Erlkönig," Calvé the "Carmen" Habanera, Kathleen Parlow play Kreisler's "Tambourin Chinois" and the Dvorak-Kreisler "Indian Lament," Kreisler and Zimbalist the Double Concerto of

Bach, and then two Gilberté records. Florence Macbeth has sung his vocal waltz "Moonlight—Starlight" with orchestra in the Columbia and Elsie Baker his "Two Roses" in the Victor. Both records are fine examples of the all-American product and we enjoyed them thoroughly.

## Adjustment of Work and Play

And so the months of summer pass at the Gilberté "Melody Manse." There is a sensible adjustment of work and play, the kind of adjustment that makes no one a dull boy. With the coming of September Mr. Gilberté begins his rehearsing and program arranging for his winter concerts. On Sept. 14 he goes to Lockport, N. Y., to take part in the big American concert which A. A. Van de Mark presents there this year, and at which a group of Mr. Gilberté's songs

will be sung by Bertha Barnes, the Boston contralto, with him at the piano. In October, like a loyal son of Maine, he goes in his automobile to the Festival at Bangor and Portland, where this year one of the sensations will be Miss Farrar's appearance in costume, singing arias from "Carmen." When that is over he begins his season with a recital in Portland. And then, after returning to Lincolnville Beach to close up things for the winter, he and his wife will return to New York.

As I said before, they live "out" in the winter, and home in the summer. Safely installed in their New York hotel by Nov. 1, they will have once more demonstrated the practicability of doing things a little differently, of enjoying the various seasons of the year in accordance with the things that life asks them to do.

A. WALTER KRAMER.

## MASCAGNI AT THE FRONT

Composer Visits His Two Sons, Who Are on the Firing Line

Pietro Mascagni, the author of "Cavalleria Rusticana," is now on a visit to the front at Tolmezzo, where he has two sons on the firing line, says a Rome despatch of Aug. 8 to the New York Sun.

The eldest, whose pet name is Mimi, is in the military automobile service, and has been mentioned in despatches for driving his motor lorry with the greatest coolness and skill under heavy fire, carrying munitions and water and food to the advanced trenches and returning with the wounded. He is a fair haired, delicate looking boy, who has greatly improved physically, however, since joining the army.

The second son, Dino, is a private in the engineer corps, and has done remarkable work blowing up Austrian wire entanglements, repeatedly facing what appeared to be certain death.

In a letter which Signor Mascagni has written to a friend here, alluding to the uninterrupted roar of the heavy calibres, he says:

"This is indeed music. It seems as if all the big drums in my orchestra had been multiplied by a million and suddenly gone mad!"

Signor Mascagni has given open-air concerts for the benefit of the soldiers back from the trenches for a brief rest.

On one of these occasions the King unexpectedly arrived on the scene in his gray motor, and warmly congratulated Signor Mascagni, telling him that he was

doing as valuable work as if he were in the trenches.

The composer is working at a great patriotic symphony, a new opera, which will be the musical apotheosis of Italy's "war of redemption."

Huntington, W. Va., to Have Music Course of Community Interest

HUNTINGTON, W. VA., Aug. 25.—The Huntington People's Entertainment Committee, which will present a course of ten entertainments at the Auditorium this winter, was organized recently as follows: Chairman, Dr. S. W. Walker, pastor Johnson Memorial Church; vice-chairman, C. L. Wright, superintendent of schools; secretary, O. L. Woodley, president of Marshall College; treasurer, J. R. Campbell. The musical offerings on the schedule are now practically complete, as follows:

Oct. 13, Maude Powell; Feb. 16, Marcel Journet; April, Christine Miller; April 20, Zoellner Quartet.

The course is strictly a community undertaking, and the prices are within the range of all.

## Frances Alda as "Francesca"

A report published in the New York Sun states that Frances Alda, the soprano, will sing the rôle of Francesca in "Francesca da Rimini," the new opera by Riccardo Zandonai, at the Metropolitan Opera House next season. Investigation of the report by MUSICAL AMERICA failed to confirm it. There is still doubt as to what singers will be in the cast, provided the projected production of the opera materializes.



## MATZENAUER SOLOIST OF ROTHWELL FORCES

Singer Offers Coloratura Aria—  
Helen Stanley Charms in  
Previous Concert

Almost 8000 persons packed Madison Square Garden on Friday evening of last week for the fourteenth concert of the Civic Orchestral Society, when Margarete Matzenauer of the Metropolitan Opera Company was soloist.

The huge audience may have been due to the appearance of the popular singer, or to the fact that this concert was the last but one of the series. At any rate, enthusiasm ran higher than at any other of the Civic concerts, and both Walter Henry Rothwell, the conductor, and Mme. Matzenauer were tumultuously greeted.

Mr. Rothwell yielded to requests for the repetition of the Tchaikowsky Symphony No. 6 (Pathetic) and again gave a beautiful, noble reading of the popular work. After the martial third movement, which almost "plays itself," the conductor was accorded an ovation that reached its climax after the noble *Adagio lamentoso*, when a huge laurel wreath and a bouquet were presented to Mr. Rothwell, who modestly shared honors with his men. Besides the Symphony, the orchestral numbers were Rossini's "William Tell" Overture and "Du und Du," from Strauss' "Fledermaus." The charming Viennese waltz music, with its irresistible rhythms, lost none of its flavor under Mr. Rothwell's capable direction.

Mme. Matzenauer sang "Casta Diva" and "Ah, bello a me ritorna," from Bellini's "Norma," and an aria from Wagner's "Rienzi." She was called upon to give several encores, among them two songs in English and the well-known aria from "Samson and Delilah." Just why Mme. Matzenauer should have selected the florid, coloratura aria from "Norma" is not quite clear. Her *forte* lies surely in the middle and lower registers, where her tones are always beautiful, mellow and never forced. While she accomplished the difficult trills and cadenzas capably enough, and sang at all times artistically, it cannot be said that she was entirely at home in music that requires more flexibility and a more flute-like quality than she possesses. Her masterly singing of the "Samson" aria, however, evoked fond memories, and her

luscious, powerful tones were a delight. Quite unexpected and altogether charming was her singing of a negro lullaby, into which she infused a lilting, crooning quality in *mezza voce*. So wild was the applause when Mme. Matzenauer first sang that her aria was interrupted and was eventually divided into three parts. She realized all the dramatic possibilities of the "Rienzi" aria and sang it with superb finish and a wealth of tone. She, too, received floral tributes, which, together with her hearty reception by the audience as well as by Mr. Rothwell and his orchestra, must have more than repaid her for generously offering her services in behalf of the cause espoused by the Civic Orchestral Society.

On Tuesday evening, at the last concert, Melanie Kurt of the Metropolitan Opera Company was the soloist in a Wagner-Liszt program. A review of the concert will be published in next week's issue. H. B.

### Kramer Pieces Played

Pitiless heat once more reduced the size of the audience at the Civic Orchestral concert Tuesday evening of last week. Under more propitious circumstances the attendance would doubtless have been very large, for the soloist was Helen Stanley and the popularity of this American soprano cannot be called into question. As it was, the heat-plagued gathering gave her a notable ovation, recalled her insistently, and demanded encores. Floral offerings were liberal. Miss Stanley gave "Depuis le Jour" from "Louise" and "Un bel di" from "Butterfly," supplementing these with Landon Ronald's "Down in the Forest" and an aria from Puccini's "Manon Lescaut." She sang beautifully, both as regard vocal charm and warmth of expression. Particularly lovely were the tones of her upper register in the "Louise" number. In all Miss Stanley's was one of the most delightful vocal performances heard at the Garden since these concerts began.

Mr. Rothwell's orchestral numbers were Tchaikowsky's Fourth Symphony, A. Walter Kramer's "Chant Nègre" and "Valse Triste," and the "Coronation March" from the "Prophet." He played the symphony with the fire and dramatic sweep to be expected of him, and made it palatable even to those of us who are frankly tired of it. Mr. Kramer's orchestral sketches are remembered from last season, when Mr. Stransky performed them. Repetition merely accentuates those striking beauties which were enthusiastically catalogued in this journal at the time. We know of few scores exhibiting in such brief limits so much ingenuity of craftsmanship and warmth of fancy. Mr. Rothwell's sympathetic performance of them exhibited their charms in the most sensitive fashion and the audience manifested real delight.

H. F. P.

### GIVE RECITAL AT N. Y. U.

Edmund Severn and Newton Swift in  
Joint Program

A violin and piano recital of unusual interest was given by Edmund Severn, violinist, and Newton Swift, pianist, on Aug. 17, under the auspices of the department of music of the New York University Summer School. A large audience of students and friends attended and enjoyed the artistic and spirited playing of the two artists.

The program opened with Grieg's Sonata, Op. 13, for violin and piano, both players giving a smooth and polished performance. Mr. Swift, for many years a pupil of the late Mrs. Thomas Sapper, and a teacher of music in Boston, played a group of numbers by Brahms, Rubinstein, Leschetizky, and his own Barcarolle. His playing was sympathetic and technically excellent. Mr. Severn was heard in the Schubert-Wilhelmj "Ave Maria," "Meditation" by Nemerowski, and his own compositions "Neapolitan Serenade" and "Bacchanal," which found favor because of their originality of treatment and colorful nature.

### Musical Managers Meet in Quebec

A meeting was brought about in Quebec on Aug. 18 between J. A. Gauvin, the Canadian musical impresario, and L. E. Behymer of Los Angeles. This was arranged through Catherine A. Bammann, the New York manager, a mutual friend of Messrs. Gauvin and Behymer. It was noted that it was a first meeting of musical managers from the extreme parts of North America, Mr. Behymer looking after the musical fare of the American Southwest and Mr. Gauvin that of Eastern Canada. Mr. Gauvin was much interested in Mr. Behymer's ideas and plans about the association of local managers.

## OLD OPERAS RE-SUNG AT RAVINIA PARK

Excellent Performances for Chicagoans—Revival of "The Bohemian Girl"

Bureau of Musical America,  
Railway Exchange Building,  
Chicago, August 26, 1916

FAMILIAR tunes, long the favorites of the American musical public, earned for their singers at Ravinia Park, last Tuesday evening, well merited approbation. The opera was "The Bohemian Girl," which was given for the first time this season, with Estelle Wentworth, Henri Scott, Orville Harrold and Margaret Jarman in the principal rôles. Each of these had to repeat his special air, and Phil Fein, in a funny caricature, made a decided hit as *Florestan*. The three scenes from Balfe's opera which were presented were highly appreciated and Ernst Knoch, fully restored from his late indisposition, conducted the smoothly flowing score most commendably.

The week brought forth a number of repetitions, including a performance of "Carmen," with Beriza in the title rôle and with Lydia Mercer as *Mercedes*, a rôle which, though of minor importance, still gave this young artist an opportunity to display her worthy gifts.

A recent performance of "Il Traviatore" at Ravinia was made specially interesting by the first appearance this season of Frances Ingram, the talented Chicago contralto, as a "guest" with the opera company assembled there. Miss Ingram sang *Azucena* and made a pronounced impression with her vocal exposition of the rôle and with her temperamental handling of its dramatic points. The *Manrico* of Morgan Kingston was notable for robust vocal quality and for manly bearing in the stilted dramatic situations. Millo Picco's interpretation of *Count Di Luna* was strictly traditional and was characterized by genuine Italian fire and gusto. Some excellent dancing by the charming Rosina Galli and her partner, Signor

Bonfiglio, divided the scenes of the opera. Ernst Knoch controlled his orchestral forces in authoritative style.

Mabel Garrison was the particular star of a recent performance of "Traviata." She gave a delightful characterization of *Violetta*, singing the smoothly flowing and liquid music with remarkable vocal flexibility and playing with lightness and grace, and with regard to the minutest detail of the dramatic phases. Orville Harrold and Millo Picco were, respectively, *Germont*, Junior and Senior, and sang satisfactorily. Richard Hageman put into the old score some significant modern musical points, which enhanced it considerably.

Last Friday evening, at Leon Mandel Hall, University of Chicago, Robert W. Stevens, the director of music at the University, gave a piano recital as the closing function of the summer session of music there. A number of lectures on musical topics, which had aroused some discussion in the daily press, were featured earlier in the summer, and the piano recital came as the closing event of the series held under Mr. Stevens. In the Beethoven "Pathétique" Sonata, and in a group of Chopin selections, which included the D Flat Prelude, the Barcarolle, Op. 60, the A Flat Valse, Op. 42, the Berceuse, the G Major Nocturne, added by request, and the Andante Spianato and Grand Polonaise, the recitalist disclosed a comprehensive technique, a musical tone and a keen understanding of the musical message of the various pieces. While not sensational in his performance, his playing was clean and sane in character, and the audience evidently appreciated the music, giving vent to frequent applause. A miscellaneous group of pieces including works by Debussy, Scriabine, Pratt, Dewey and Sherwood completed the program.

MAURICE ROSENFELD.

### Christine Schutz's Vacation Tour

Christine Schutz, the popular New York contralto, has been spending the summer away from the city. During the last part of July and the first part of August she motored through Vermont, visiting her friend, Mrs. Marion Sim, pianist, at her home at South Newfane, Vt. She visited her family in Baltimore the last ten days of August and returns to New York early in September.

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- 32. "THE VIKING," Orchestral Poem (No. 2) (Novello & Co., Ltd.)
- 35. "ULALUME," Orchestral Poem (No. 3)
- 39. "BYRON," Poem for Orchestra (No. 4) (J. and W. Chester.)
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- 56. OVERTURE, "THE CHILDREN OF DON" "THE DEATH OF MATH" (From "The Children of Don") "DANCE OF PRINCE PROSPERO" (From "Red Masque" Ballet)
- 60. "AULD LANG SYNE" VARIATIONS
- 48B. FANTASY FOR ORCHESTRA—"The Haunted Palace" (From the "Choral Symphony") (Novello & Co., Ltd.)
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## RUSSIAN SONGS





Dear MUSICAL AMERICA:

The death in Melbourne, Australia, of David Mitchell, a wealthy contractor, has brought out a story regarding the early career of his daughter, Helen Mitchell, who, as Nellie Melba, won world-wide fame on the operatic and concert stage.

He left her, so they say, a nice little fortune of a quarter of a million of dollars.

Well, she doesn't need the money, for she has a large fortune of her own.

Perhaps he left this money to her as some acknowledgment of his error in persistently opposing her aspirations for a stage career, which he did for many years, till she went to England, where her voice made such a sensation, in London society, that she was enabled to break away from his control and start out on a career that, as we know, led to fame.

Old Mitchell was a rabid Scotch Presbyterian, and as such had a positive aversion to everything connected with the theater or the opera house. He believed that they were the straight road to the lower regions.

He found comfort in his attitude from the fact that Helen, before she left Australia, had contracted a very unhappy marriage with a Mr. Armstrong, a sugar planter.

Old man Mitchell always claimed that it was Helen's aspiration to be a singer which caused her to make a "fool marriage," as he called it.

One of the results of this union was a son, George Armstrong, who became an officer in the English army. When he married, some ten years ago, the daughter of Col. Otway of London, Melba settled \$7,500 a year on him, besides giving him an estate in Ireland.

The marriage did not turn out happily, for, after a couple of years, Mrs. Armstrong secured a divorce. Her husband, George, Mme. Melba's son, is now, they say, serving with the British army "somewhere in France."

I tell you this story for the reason that the Calvinistic opposition, and, indeed, hatred of everything connected with the theatrical and operatic world, pervade large sections of the English-speaking communities, here and abroad.

It is absolutely a matter of conscience with them, and they consider their position justified, and, indeed, fortified, whenever there is a scandal in the musical or dramatic world among the singers or players, forgetting that there are just as many, and perhaps a few more scandals among the "best people in society."

As against this position of the Calvinists, it is interesting to notice that in a recent congress of the Catholic clergy (if Mephisto may be permitted to take up any subject with which religion is concerned)—I say it will be noticed that at the recent congress of the Catholics and their clergy in New York the opportunity for good of the stage was frankly admitted, but it was pointed out, at the same time, that it was the duty of good Catholics to withhold their patronage from such pieces as were frankly an appeal to the prurient-minded.

To-day, large portions of New England, particularly New Hampshire and Vermont, parts even of Massachusetts, and those parts of the Middle West colonized in former years by the New Englanders, still suffer from the old-time prejudice against all those connected with musical and dramatic performances.

The result has been that in these com-

munities wholesome recreation has languished, but vice has won many recruits!

The papers reported, the other day, that a certain Edward Farrar, a young man of Somerville, Mo., had been arrested on a charge of grand larceny. The papers stated that he is "a cousin of Geraldine Farrar, the celebrated grand opera singer."

Why was a press dispatch sent out stating this?

Miss Farrar has troubles of her own! Why should she be saddled with the misdeeds of a relative, if he be a relative?

This reminds me of one attitude of the press in this country, which is pre-eminently unfair, and, indeed, would not be tolerated in any of the European countries—namely, that whenever some unfortunate or miscreant gets into trouble—some black sheep, perhaps, of a good family—his relatives are dragged into the matter, as if they were responsible for his shame or his misfortune.

Only a little while ago a certain black sheep of a prominent family made his periodic appearance in court, owing to trouble over money matters and his wife.

In all the papers it was particularly stated that he was the nephew of a certain millionaire business man of the highest standing and character, whose wife is a prominent leader of society.

Why should these two people, who have led irreproachable lives, who have been a credit to the social, as well as the business world, be always dragged in when this scamp gets into trouble?

It is this kind of policy which goes far to bring the newspaper world into discredit, which discredit is intensified by our ridiculous libel laws, which virtually put a premium on slander.

They say Caruso is, at the present time, in mourning.

He has not lost any of his relatives or friends, but he has lost, the cable says, his wonderful collection of postage stamps, several suits of clothes and souvenirs of value, which he missed from his trunks when he arrived in Naples.

And now Caruso is corresponding with his friends in this country, to find out whether the robbery took place before the trunks were shipped, or whether it took place in transit, or on the arrival of his trunks in Naples.

Caruso, you know, besides being the world's greatest singer, is also one of the world's greatest collectors.

His particular fads are the collecting of rare postage stamps, snuff boxes and watches of historic interest.

He delights to show those whom he honors with his hospitality and friendship, when he is in New York, his wonderful collection. Each piece is unique and almost priceless in value.

But, after all, such things are more or less a burden, and they certainly are an anxiety, and when any of them is lost or stolen, it is, to the collector, almost like the loss of a child.

Such things have to be guarded, not only under lock and key, but have to be disposed of in safes.

Many people who have such things, especially heirlooms, put them in safe deposit vaults; they look up their treasures, every now and then, in fear and trembling lest somebody should follow them.

Reminds me of some of the swell jewelry certain multi-millionaires' wives have, which they are afraid to wear in public, and so the real jewels are in the safe or the bank, while the paste imitation appears in the parterre boxes of the opera; but the curious public stares in wonder—allege same!

An ambitious young city editor of a paper in Connellsville, Pa., has just gotten himself into any amount of trouble.

It seems that he got sick and tired of being the city editor of the local paper and chronicling the arrivals and departures of people, cats and cattle, and so undertook to do some musical criticism.

Going to a concert, he took copious notes, and printed an entire column the next day. It was a most judicious account of the performance.

He commented on one of the soloists, however, by saying that it was "to be regretted that one whose voice has such delightful range and sweet tones should have sung in a foreign tongue."

The trouble was that the singer had sung in English. His friends bombarded the office of the newspaper in angry protest.

This should furnish a theme for our good friend, Henry Meltzer, who is crazy on the subject of opera in English.

I will agree with Meltzer, but only to the extent that we want English opera. But what is the good of pretending to sing in English when the English that is sung on the operatic, and

## MUSICAL AMERICA'S GALLERY OF CELEBRITIES—No. 38



Mary Garden, one of the greatest artists on the operatic stage, has won international prominence by her realistic performances as well as by the frankness of her utterances on every possible subject from matrimony to the measles. The cartoonist shows her as Salomé

even on the concert stage, is not distinguishable in one case out of fifty?

I think I told you, some time ago, of the young lady whom I heard sing a song and whose words came to me something like this:

"Waw, claw, raw, baw, jawie,  
Waw, claw, raw, baw!"

When she was through, I looked up the song, wondering what language she was singing, and found that the words were:

"Wait till the clouds roll by, Johnnie."

With a lively remembrance of the sounds that have come to me, from the operatic, and even from the concert stage, when people were supposed to be singing "in English," I extend my sincere sympathy to the young man in Connellsville, Pa., who undertook to act as a local musical critic!

Have you any idea of the tremendous reward that awaits the composer of a popular song in this country? I mean a song that touches the heartstrings. It means a fortune!

This came out, through a recent suit, against the publishers, when the widow of the late H. P. Danks brought action to recover money which she said was due as royalties on the song "Silver Threads Among the Gold."

The song, you know, was very popular years ago, and lately has come up again. The profits are said, even in the last few years, to have been over \$100,000.

This gives me the opportunity to point out to you something that is rarely alluded to when the popular music of the day is written about in the press, and generally regarded as being vulgar and musically improper.

Go over the list of the songs of the day dedicated to Little Blue or Brown Eyes, or to the sweetheart, or to "the old times," or to "old friends," or "to mother."

There is a strain running through them all which brightly illuminates the

domestic side of American middle-class life, and, to my thinking, does it credit.

That there are many vulgar songs sung, especially in some of our so-called musical comedy productions, I grant you. But they are not the great successes. They are not the money-makers. The great money-makers are the melodic songs whose sentiment appeals to the mass, and of which "Silver Threads Among the Gold" was, and is, a conspicuous example.

An advertisement tells me that "you can learn to play the piano in one hour, for one cent!"

I call this the limit!

Don't you?

The advertisement asks you whether you would not give a penny to learn to play the latest dance music, as well as popular and classical music, and religious pieces on the piano or organ, in one evening.

The advertisement quotes one enthusiastic customer who states that he has two children, one twelve, and the other ten, who, in a few minutes, could play well, and they did not know one note from another in the old music!

The advertisement further states that any child can now understand and play music without previous knowledge; no teacher is needed, and there are no tedious instructions by mail.

Just write to the advertiser a penny postcard, and he will send complete instructions, together with one hundred of the world's most beautiful pieces of music.

Of course, later on, in the advertisement, it is suggested that you can keep this music "on small monthly payments."

Who was the philosopher who said that there was a fool born every second?

He was wrong!

There are ten fools born every second—or that advertiser would not have any customers—says

Your

MEPHISTO.



## THE SYMPHONY CONCERT FROM A TEN-CENT SEAT

From "All the Seas of All the World" Come the Music-Lovers Who Make Up the Audiences for New York's Civic Orchestra—Predominance of the Masculine Element an Unusual Condition—The Typical American Business Man Listens with as Much Apparent Enjoyment as the Russian or Hungarian to Whom Music Has Always Been One of Life's Necessities—Wagner as the God of the Galleries

By MAY STANLEY

IT was a hot, "muggy" summer night, one of the kind that demolishes collars and tempers with equal facility. The artist and I clambered off a Fifth Avenue bus at Twenty-seventh Street, and hurried toward the place where the electric sign high over Madison Square Garden announced "Civic Concerts, 10-50 Cents." Outside the huge building we fell in a line, some hundreds long, waiting our turn to secure the popular ten-cent seats.

Do you ever become weary of hearing people speak of "the typical New York crowd?" I do. Because the term fails so woefully when used to describe such gatherings as the Civic Orchestral concerts are bringing together this summer. The people who made up the crowd that waited its turn at the box office had come together from "all the seas of all the world," from all the lands, from all the country places and all the cities.

Just in front of me there was a slim bit of a girl in white, with a flaming, orange ribbon about her dark hair. She might have been a Pole or a Hungarian or a Lithuanian primarily, but she knew in her heart she was a good American. I discovered, by listening shamelessly to her conversation with the friend just ahead of her that she hadn't missed one of the concerts since the series began. A little farther up the line were the white-haired man and his wife. They were the kind of people who look as though they had the background of a pleasant, country home—with roses in the garden and a cat sunning herself on the back steps. The concert to them was one of the big events of a New York visit.

On the hitherward side of the "ten-cent line" was another stream of people, ticket-holders, going in at the main entrance. Our crowd watched them with interest. Sometimes a famous musician passed, and he or she was made the topic of eager comment, once or twice the reason for a little burst of applause.

"There goes Otto Kahn," said some one near me, pointing to the head of the Metropolitan Opera Company's Board of Directors.

"I saw Fritz Kreisler here one night," her friend replied.

All the time we were moving forward; now the window was reached and clutching the necessary bit of pasteboard we joined the movement upstairs toward the huge gallery that encircles the Garden.

### Male Listeners in Majority

"Look," said the artist, pointing to the seats on the floor below, "do you see that row of ten? Well, eight of them are men."

I looked; then looked again. It was true. There were men everywhere; groups of them. Sometimes blocks of seats appeared that only showed one or two feminine occupants; others were in about equal proportion, but the masculine element predominated—more than

that, they were interested. They had found out that music, the kind of music that Walter Henry Rothwell and his players were furnishing, was pleasant to listen to.

Down below me sat a man who might have posed for the original picture of the American Business Man. In Palm Beach suit and negligee shirt he was defying the heat and very evidently enjoying himself. No one had made him get into evening things. No effort had been made to have him read program notes—there weren't any. The anatomy of the Liszt Symphonic Poem was not

appraising look the huge building, the rows of faces and the orchestra. In the first row of seats back of his box sat a slim, dark young man, with the mystic eyes of the Russian Jew. I am certain he was not a music student, he looked the part too thoroughly as he sat, apparently oblivious to his surroundings, following with expressive light and shade of countenance the story that the music was telling. Near him was seated a great, blonde Brünnhilde sort of woman. She might have been Danish or Swedish or Norwegian, but it is certain that nothing but the sunlight

What a burst of applause greeted conductor and players at the conclusion of the number! I saw Miss Maynard—to whose good offices New York owes the civic concerts—smiling up at the rows of flushed, eager faces, and thought of the large measure of happiness such a tribute must mean to her. Then the orchestra began a Tchaikowsky piece, and a gray-bearded Russian near me leaned over to the little lad beside him and bade him listen closely. Near one of the entrance doors a woman cradled a baby in her arms, swaying it to the recurring motif of a folk-melody.



Cartoonist Viafora's Conception of Types of Music Lovers in the Ten-Cent Gallery at the Civic Orchestra Concerts

taken apart and dangled before his eyes. The atmosphere didn't shout at him that here was something designed for his good and, as a result, he was having a fine time.

Across the balcony from me sat a group of Italians. They might have been transplanted from the higher altitudes of the Metropolitan Opera House, for they were identical with groups I had met during skyward journeys in that temple of the arts. They swayed gently back and forth to the pulsating music of the "Carmen" Suite, rocking themselves in the very joy of swinging to that flood of melody. Right beside them was a tall woman, the kind of person who wears a black net waist on festive occasions. She sat bolt upright, obviously torn between her desire to approve of the music because she believed it uplifting and her disapproval at the frankly expressed emotion of her neighbors. Finally, the music triumphed, and she leaned forward and clapped her hands, almost enthusiastically. I think she was glad in her heart that she did, even if she looked a bit self-conscious.

Downstairs, in the front row of one of the boxes, sat a business man whose name is familiar up and down all the States that we call the "Pacific Coast country." His thoughts were evidently interesting one, as he scanned with an

of long summer days in the north country could have given her hair its marvelous glint, and the winds of the north had whipped roses into her cheeks that a milder climate had not yet conquered.

### The God of the Galleries

Just then the orchestra began a Wagner Overture.

Have you ever watched the expression on the face of a man or woman seeing a dearly-loved friend entering the door? Just such a look crept over the faces of the "ten-cent seaters." There was a little murmur as they settled down, each in a favorite attitude, to listen to their familiar idol. For Wagner is the god of the galleries at the civic concerts. Perhaps it is because the men and women of the ten-cent seats know life from many sides; have touched its dark places and its sunshine, that Wagner speaks to them heart to heart. "After all," he says, "the world is just you and I; these things we have suffered and these dreams we have dreamed. Come! Let us remember them together." And looking over the faces as the Overture to the "Meistersinger" or the Fire Music sends out its message, one is a bit sorry for the comfortable folk who have never known stress and anxiety and pain, and cannot, therefore, enter in through the mystical door that Wagner opens.

Then the witchery of a Strauss Waltz broke on the ear, with its blood-quickening rhythm. It rose, fell and was silent. The conductor was bowing again to the cheering audience—the concert was over. The crowd moved streetward, and we with it.

It seemed to me that I had seen something very large, very impressive. One hears so much talk of the need of "cultivating musical taste in America," but the audiences at the Civic Orchestral concerts do not appear to need cultivation. Perhaps the propagandists have been a bit too earnest; it may be that their efforts have been a trifle too clearly stamped with the hallmarks of culture and uplift. Certain it is that the great mass of people who make up the audiences at the civic concerts know how to differentiate between the important and the unimportant, between the beautiful and the ugly, between the false and the true.

There are many roads to the goal we are seeking, rather breathlessly, just now—a definite Americanism. But the little piece out of life that I observed at the civic concerts made me realize that there is one road on which we may all walk side by side; the way of music, where racial differences, racial ways of thought and life, racial hatreds and antagonisms disappear and are forgotten.

## RIOT SCENE INTERPOLATED IN "LUCIA" ON BOWERY

Italian Spectators Stampede When Box Office Man Absconds—Guarantee Given Performers

Donizetti's good old opera "Lucia" was served up to an Italian audience in the Grand Street Theater last Sunday night, but with more spice than usually attends a performance of the time-worn work of the early Italian period.

The performance, to all intent and purpose, was given for the benefit of the Italian blind of New York. This was clear to some two hundred loyal Italians who paid to help the cause, but not so clear to Antonio Dellorocho, who guarded the box-office of the Grand Street Theater and handled, or rather mishandled, the receipts. Antonio staged a benefit for himself and disappeared with some \$160.

The opera was ready to begin when one Enrico stepped before the curtain and announced that since all the cash had disappeared, there would be no opera. *Edgar* could not have stabbed himself to death in the last act of the opera with more fervor and dramatic intensity than displayed by the angry mob demanding justice. There was a wild scramble for the box-office, seats were smashed, hats and coats torn and music patrons trampled under foot.

An alarm was turned in and detectives appeared to quell the riot, but they did not succeed completely until Seliciano Acierno, a Maecenas of the Bronx, an-

nounced that he had offered two dollars to each member of the cast, chorus and orchestra, and that his offer had been accepted. "Lucia" then proceeded without further mishap.

### Clarence Eddy to Tour Early in 1917

During the months of January, February and March, 1917, Clarence Eddy will make a transcontinental tour of the United States in organ recitals and the opening of new organs. Mrs. Eddy's headquarters are now at 2107a California Street, San Francisco. Mr. Eddy is organist and director of music at First Presbyterian Church, Oakland, Cal.

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## SAN FRANCISCO PREPARES OPEN-AIR "AIDA"



Upper Picture, Twelve of the San Francisco Ballet Girls Training at Golden Gate Park at the Edge of One of the Park Lakes; Center, Ballet Girls in Outdoor Practice for One of the Dances in "Aida" (International Film Service); Below, Josiah Zuro Training a Section of the Girls' Chorus for the Open-Air Production of "Aida" (Frazer Studios, San Francisco)

**SAN FRANCISCO, Aug. 17.**—An open-air performance of "Aida" on an elaborate scale is to be given in Ewing Field, originally the San Francisco baseball park, on Saturday evening, Sept. 30, the object being to raise funds for the preservation of some of the historic California missions and also to help in a local charity. Josiah Zuro,

formerly of the Manhattan Opera House, will be director. Soloists to appear in the production are Emmy Destinn, Julia Claussen, Clarence Whitehill, Leon Zinovieff and Henry Weldon, while negotiations are now being conducted with other celebrated singers. Arturo Spelta, who was stage manager of the performance given in 1911 in the shadow of the Pyramids, will be brought to San

Francisco and will superintend the painting of the scenery besides aiding Mr. Zuro in the stage management. The costumes designed for the University of Pennsylvania production this summer, which Mr. Zuro went East to study, have been secured.

A chorus of 500 local singers is rehearsing, many societies devoted to the promotion of community singing and pageantry actively assisting Mr. Zuro to

obtain the desired singers. A ballet of seventy-five is being trained. There will be an orchestra of 150, assisted by a stage band of fifty, while more than 1000 persons will be used in the pageantry effects. Experiments made in Ewing Field have demonstrated beyond doubt that the acoustics are perfect.

Great society interest is being shown, and the promoters look for an audience of fully 25,000 persons. T. N.

### Paralysis Scare Alters Miss Rubner's Tannersville Concert Plans

**TANNERSVILLE, N. Y., Aug. 23.**—Owing to the infantile paralysis scare, Dagmar de Corval Rubner was compelled to alter her plans for a concert here for the benefit of the Lafayette Fund. The concert was to have been given at the residence of Mrs. Edward

Calvin Moen, but the health officers were opposed to the gathering of crowds—on account of the plague. Miss Rubner arranged to give the program twice at the cottage of her father, Prof. Cornelius Rubner, on Aug. 21 and 22. The venture was an entire success. About sixty persons attended each concert and about \$300 was raised for the Lafayette Fund.

Miss Rubner played a program chiefly of French and Russian piano numbers, manifesting her usual skill and interpretative finesse.

### Barrientos Well Received in Buenos Ayres

Maria Barrientos, the celebrated Spanish diva of the Metropolitan Opera Com-

pany, has attained a splendid success in Buenos Ayres, where she has been singing this summer at the Teatro Colon. She was most enthusiastically received in the South American city, to which she returned after an absence of three years. The critics were unanimous in declaring that her performance of "Sonnambula" was superb.



## LEPS PLAYERS END WILLOW GROVE SERIES

Vera Curtis Soloist for Closing Week—Choral Society Heard in "Messiah"

PHILADELPHIA, PA., Aug. 21.—Wassili Leps on Saturday closed his annual engagement at Willow Grove Park, where, with his excellent orchestra and the assistance of a number of well-known singers and a part of the chorus of the Philadelphia Operatic Society, he presented for three weeks a series of attractive orchestral and operatic programs which won him another emphatic success at this popular resort.

For the last week of his engagement,

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*Chicago Herald*, April 10, 1916—"Is possessed of a touch of appealing charm, a technique of great brilliancy, musicianly sensibilities."

*Chicago Evening Post*, April 10, 1916—"Miss Myrtle Elvyn played with the big sweep that was characteristic of Liszt's mode of utterance. . . . The audience applauded her most warmly."  
*Daily News*, April 10, 1916—"It was intelligent playing, with the large enthusiasm that Liszt asks for and without the heaviness to which his compositions so often draw the performer."

Direction: ALBERT D. GOULD  
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Kimball Piano Used

Mr. Leps had the assistance, as special soloist, of Vera Curtis, soprano of the Metropolitan Opera Company, who has for several years been a favorite in this city in both concert and opera. The programs were of an elaborate character. On Monday, in addition to Miss Curtis, the soloists were Myrtle Eaver, pianist, and Antonine O. Scarduzio, baritone. On Tuesday, excerpts from "La Traviata" were given, with Kathryn McGinley, soprano, Earle W. Marshall, tenor, and Horace Hood, baritone, as soloists, also excerpts from "Faust," with Mrs. Logan Feland as *Marguerite*, Bessie E. Phillips as *Siebel* and *Martha*, Paul Volkmann as *Faust*, and Frank M. Conly as *Mephistopheles*.

Later in the week, "Robin Hood," which the Philadelphia Operatic Society revived with great success the past season, was given, with the appearance of the composer, Reginald De Koven, as conductor, as a special feature. "Pagliacci" also was sung in part at one of the concerts, Vera Curtis appearing as *Nedda*, Paul Volkmann as *Canio*, and Dr. S. H. Lipschutz as *Tonio*.

On Thursday "The Messiah" was given by the Choral Society of Philadelphia, under the direction of Henry Gordon Thunder. The soloists were Mildred Faas, soprano; Agnes Reifsnnyder, contralto; Dr. Howell Zulick, tenor, and Frank M. Conly, bass. This was the third appearance of the Choral Society, under Mr. Thunder, at the Willow Grove this summer, these oratorio concerts, of marked excellence, being considered events of special interest and importance.

Mr. Leps concluded the week by presenting "Lucia," "Madama Butterfly," "Aida" and "The Bohemian Girl" as the operatic attractions, closing one of the most successful engagements that have been played at Willow Grove. He will take his orchestra to Pittsburgh next month for another appearance at the Pittsburgh Exposition.

David Griffin, the well-known young baritone of this city, introduced the novelty of a recital of songs in English at the summer school of the University of Pennsylvania this month, singing before an appreciative audience in Houston Hall, with the assistance of William Sylvano Thunder as accompanist. Mr. Griffin, in addition to possessing a voice of unusually rich and sympathetic quality, which he uses with artistic finish and appreciation, has the added advantage of seeming able always to give a touch of originality to his recital programs. On this occasion an interesting feature was the introduction between numbers of explanatory remarks as a preface to the compositions about to be given. These compositions included "A Southern Night," by Rimsky-Korsakow; "A Dissonance," Borodine; "Pilgrim's Song" and "Don Juan's Serenade," Tschai-kowsky; "Love Me or Not," Secchi; "Fog Wraiths," Carpenter; "Three Men of Merri," Hammond; Sword Song, Elgar, and, as the third part, Alexander von Fielitz's song cycle, "Eliland." The recital at Houston Hall was the second which Mr. Griffin has given lately in large universities, his successful appearance at Columbia University in New York last winter, resulting in his engagement by the University of Pennsylvania for its summer school. Mr. Griffin has made three appearances as soloist with the Philadelphia Orchestra, one of these being at a concert given under Mr. Stokowski's leadership at the University of Pennsylvania, of which institution the baritone is a graduate.

Percy Rector Stephens, the well-known New York teacher of singing, who has been coming to Philadelphia once each week during the summer, having a special class of advanced vocal students here, has closed the local course for the present to join the army of vacationists.  
A. L. T.

### Opera's Advantage Over the Drama

A small volume might be made up, says the *New Music Review*, of comments on music by characters in the novels and plays of the eighteenth century. No one of us has seen Colman's play, "New Brooms," produced at Drury Lane in 1776; probably no one of us will ever see or read it. Yet Crotchett says in this play: "Operas are the only real entertainment—the plain unornamented drama is too flat—common dialogue is a dry imitation of nature as insipid as real conversation, but in an opera the dialogue is refreshed by an air every instant. Two gentlemen meet in the park, for example, admire the place and the weather, and after a speech or two, the orchestra take their cue, the music strikes up, one of the characters takes a genteel turn or two on the stage during the symphony, and then breaks out: "When the breezes Fan the trees-es, etc."

## AUSTIN EAGER FOR COMMUNITY MUSIC

Reprinting of "Musical America" Article Arouses Interest in Texas City

AUSTIN, TEX., Aug. 17.—Last Sunday MUSICAL AMERICA figured large in the Sunday issue of the *Austin American*. The live article by May Stanley in the July 29 issue of MUSICAL AMERICA entitled "Making Humanity Happy Through Song" was copied verbatim in the *Austin American* and aroused a great deal of interest. Several letters from those who really seem to be interested in community music followed, and as a result William Besserer, leader of the Municipal band, will make an effort to introduce community singing in Austin.

At the concert in Woolridge Park Friday night two songs will be sung. Mr. Besserer will select two he believes will be popular with the people.

Mayor Woolridge said he was greatly in favor of community singing along the lines that have proved so successful in New York, and he was hopeful that it would prove equally successful in Austin.

An enthusiastic meeting of the Young People's Auxiliary of the Austin Music Festival Association was held Saturday morning, Aug. 12, at the home of the president, Jeannette Smith. The concerts given by local talent under auspices of the Young People's Auxiliary are offered free of charge, so that no one in the community need be denied the privilege of hearing good music some time during the season. The annual subscription concerts of the Festival Association will open in November with a concert of chamber music by the Trio de Lutèce. The crowning event of the season will be the orchestral concert by the St. Louis Symphony Orchestra, assisted by a quartet of prominent singers.

G. G. N.

### New York Début of Conductor Spirescu at Manhattan Concert

The first of a series of popular-priced concerts to be given at the Manhattan Opera House on Sunday evenings, beginning Sept. 10, will present Mme. Eugenie Fonariova, the Russian mezzo-soprano; Leo Ornstein, pianist; Louis Siegel, American violinist, as well as several other artists to be announced

later. This will also introduce to Manhattan Oscar Spirescu as conductor, with an orchestra of seventy-two. Mr. Spirescu, during the summer season as director of the Cincinnati Symphony Orchestra, has been earning a great deal of approbation. He was formerly with the Bucharest Royal Opera and the Boston Opera as conductor.

### NATIONAL TEACHERS' MEETING

Interesting Papers for Convention of Association in New York

Preparations for the Music Teachers' National Association convention to be held in New York, Dec. 27-29 next, have been going on during the summer months. President J. Lawrence Erb has been completing plans for the standing committees, which are to follow up certain subjects in systematic fashion. Those already at work are as follows:

Community music, chairman: Kate Chittenden, Rosseter G. Cole, Waldo S. Pratt, William Benbow and Dean F. C. Lutkin; standardization, chairman, Charles H. Farnsworth, Calvin B. Cady and Adolf Weidig; public school music, chairman, Ralph L. Baldwin, Francis L. York and D. A. Clippinger.

Among those who are to contribute separate papers at the December meeting are Amy Graham of Buffalo, who will speak on "Music Study as a Basis for a General Education." Alice Fletcher of New York and Washington is preparing a recitation on the subject with which her name is so prominently connected, "The Music of the American Indian." H. W. Greene of New York, a former president of the association, is preparing a paper on the subject of voice teaching. Dean R. G. McCutchan of De Pauw University is preparing a paper on the result of an experiment in standardization now being made in Indiana.

Following a new plan of the association, bulletins are being issued at intervals this year. The July bulletin will be sent to any interested persons upon request to the secretary; the next issue will probably be early in October. Already a number of new applicants for membership have been received.

Secretary of War Lloyd George in addressing the singing societies at the Eisteddfod in Wales recently said: "Britain is more alive, more potent, she has greater dominions, her influence is wider, her purpose deeper and more exalted than ever. Why shouldn't her children sing?"

## LECTURES For Musical Clubs

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## ECHOES OF MUSIC ABROAD

London "Proms," Once More in Full Swing Though a Shorter Season than Usual Is Promised—First Results of Entertainment Tax in England Exceed Treasury's Expectations—Maria Kousniezoff the Central Figure of Franco-Russian Patriotic Demonstration at Paris Opéra Comique—New Italian Composer's Opera Finds Favor in Milan—"The Lost Chord" Restores Power of Speech to Victim of Shell Shock—Origin of British National Anthem Again Under Fire—Raw Vocal Material in England Better than the Finished Product, Says London Critic—Unusual Circumstances Mark Return of Distinguished Welsh Basso to the Concert Stage

AGAIN the "Proms"—most popular of London's musical "institutions"—are in full swing at Queen's Hall, under Sir Henry J. Wood's direction. For a time there was a marked feeling of uncertainty, on account of the abnormal conditions prevailing, as to whether a break might have to be made this year in the long series of annually recurring "Pops." But with a promise of an "experimental" season of four weeks to begin with, they were launched once more last Saturday evening.

As it took Sir Henry Wood and Robert Newman, the manager, years and years to "create" their public and as a cessation of the enterprise for one year might easily have resulted in losing their hold on that public to a certain extent, at any rate, the London *Daily Telegraph* considers that it would have been a thousand pities to discontinue it even for one season. Anyway, "half a loaf is better than no bread—or even a bread-card."

It is frankly admitted that the attendance at last year's "Proms" suffered from the feeling of nervousness caused by the first air-raid over London. But that feeling has been largely allayed now, it is claimed, and there is really no reason to suppose that the vast majority of Londoners allow themselves to be in the least perturbed by possible, or even actual, attacks of this kind. If the case were otherwise, it is asked, how comes it that all the theaters have kept the flag flying, in and out of season, and that the entertainments deemed really attractive have drawn the public in consistently large numbers? And, if theater-goers and variety-lovers are not in the least deterred from their pleasures, why should it be supposed that concert-goers are likely to "coddle" themselves?

THE Entertainment Tax in the British Isles has proved a great success from the point of view of the Treasury. Now a standing feature of war-time concerts and theatrical performances, it yielded a total sum of \$2,000,000 during the first six weeks it was in force, an amount more than twice as much as had been estimated by the Government.

PATRIOTIC demonstrations seem to be becoming an integral part of opera performances in those belligerent countries in which opera is still to be heard. One of the most noteworthy took place at the Opéra Comique in Paris one afternoon not long ago, when Maria Kousniezoff, the Russian soprano, introduced to this country last season, was making a guest appearance in the name part of Massenet's "Manon."

Inspired by the news from the Front, the audience was in unusually good spirits and Director Gheusi requested the Russian artist to sing the national anthem of her country as an unannounced "entr'acte." She was delighted with the suggestion, and preparations for the added "feature" were quietly made while the first acts of the opera were in progress. Mme. Kousniezoff's principal associates in the cast were Jean Périer, the unforgettable Pelléas of Oscar Hammerstein's unforgettable first performances of Debussy's "Pelléas et Mélisande," and Leon David Allard.

After the fourth act the curtain fell and then, after a brief interval, it was raised again, disclosing a setting of the park at Versailles. Garbed in the picturesque national costume of her country, Mme. Kousniezoff stood on a platform in the foreground, holding the French tricolor. Beside her Mlle. Pavloff, the dancer, also in Muscovite cos-

tume, held the Russian flag. A guard of honor of "poilus" provided a frame for them, while at the right stood the baritone, Allard, in the uniform of the

Salomé. This summer she has sung in Madrid and elsewhere in Spain, her husband's native land, besides filling her Paris engagements.



Countess Maria Labia

Photo by Bain News Service

According to reports received from Europe, Countess Maria Labia, the dramatic soprano, has recently been arrested in Milan as a spy. Maria Labia is well known in this country, having sung at Hammerstein's Manhattan Opera House in New York one season.

trenches, and all about them were grouped the other singers and the members of the chorus.

Conductor Paul Vidal raised his baton, the orchestra responded and Mme. Kousniezoff poured forth her voice with a new note of elation in the Russian national hymn. There was a wild scene of enthusiasm in the auditorium, which was carried even further when M. Allard stepped forward and sang the "Marseillaise." Then the whole audience, following the cue of the crowd on the stage, joined in, and a veritable tumult of vocal patriotism ensued.

Needless to say, the last act of "Manon" was sung to an even more responsive audience than the earlier acts had been. The receipts for the performance amounted to more than \$2,000—a large sum for Paris nowadays—and the evening performance of "Tosca" brought in \$1,600.

Another rôle in which Mme. Kousniezoff has pleased Paris this time is Violetta. Before the war came she had been a favorite at the Opéra for several years in such rôles as *Thais*, *Juliette* and

The King's Trumpeter, one Capt. Short, had just played "The Lost Chord" and was being vociferously applauded, says *Musica*, when a sister excitedly rushed in from an adjoining ward to announce that Rifleman Sullivan, who had been dumb from shock since he was buried in the trenches by a German shell, had been so overcome by the solo that he had spoken for the first time for weeks. As the last tones of the trumpet died away Sullivan jumped up in bed and exclaimed in a loud and emphatic voice, "By Jove, that's good!" And from then on he could talk as usual.

ONCE more the British National Anthem has come under fire as to its origin, and consequently the music of the National Anthem of this country is at once affected by the investigation. A Dr. Borland and a Dr. Doas of London have been engaged in research work to determine the real beginning of both words and music of "God Save the King" with the result that they have practically come to the conclusion that both just "grewed," like Topsy—in other words, that both are a folk development.

Dr. Borland declares that whatever may be the truth as to the claim for John Bull's authorship of the "Ayre," it seems that now, at least, the hymn must be considered as a folk-song that has gradually attained the form which is now familiar. He quotes old scores which indicate the great changes which have taken place even in the melodic outline, while the changes in harmonic and other treatment have been equally far-reaching.

The London *Observer* thinks that Dr. Bull's reputed authorship seems effectively discounted by the following paragraphs in Dr. Borland's report:

1. The "Ayre" was not intended for a National Anthem, or even for a song at all, so that even if it is genuine and the undoubted work of Bull, he was only an unconscious (so to speak) composer of the national tune; and

2. In any case the presence of the "Ayre" in a volume of tunes reputed to be by Bull is no proof that it was his work. The compilers of Virginal books in the 16th-17th centuries freely used old and traditional tunes for harmonic and contrapuntal treatment without acknowledgment of their origin.

IT is on record that Hans Richter, the eminent Hungarian conductor, once told Brahms that "the English are a singing people." And he was right, the London *Times* avers, "but how is it that a singing people can produce the caricatures of art which make our concert-rooms ridiculous?"

"The singing of simple folk at competitive festivals and even in elementary schools is far nearer to reality than many of the professional performances to which we are condemned to listen. There must be some fatal flaw in training which in the production of the finished article destroys the virtue of the raw material. We hope to see the institutions, the singers, teachers and students, men and women, and one would add the listeners, too, joining hands in determination to find where the evil lies and apply the remedy."

Perhaps the newly aroused English Singing Society, with its amazing optimism, may succeed in effecting the desired remedy.

SELDOM does it happen that an artist who has retired from public life returns to the concert stage after he has passed the threescore milestone. But it is as a man of sixty-six that David Ffrangcon-Davies will make his reappearance in the concert world this fall, for 1850 was the year of his birth.

As he had first spent some years "in Anglican orders," as they say in England, the distinguished Welsh basso came late into the musical profession, and *Musica* claims that it was not till 1901, when he was already over fifty, that he really "arrived" by the route of his impressive rendering of the title rôle of "Elijah" at Queen's Hall, London. Two years later he strengthened his hold on the public by his dignified singing of the *Priest* and *Angel of the Agony* at the Westminster Cathedral performances of "The Dream of Gerontius," while in the following autumn he took the rôle of *Jesus* in the first performance of "The Apostles" at the Birmingham Festival. J. L. H.

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## TO AROUSE INTEREST IN ITS ORCHESTRA

### Los Angeles Symphony Management Makes Elaborate Appeal to Public

LOS ANGELES, Aug. 21.—Managers Blanchard and Strowbridge of the Los Angeles Symphony Orchestra are awake to the necessity of educating the public to give financial backing to the orchestra as well as attend its concerts and have issued an elaborate circular announcement which should be of considerable assistance in awakening the interest of the people who are financially able to support the orchestra and of the larger number who might be interested in attending the concerts.

This announcement, which has sixteen pages, nine by twelve inches, includes the pictures of the officers and managers of the Orchestra Association, the entire

list of contributors to last season's concerts, pictures of the conductor and concertmaster, articles on the value of the orchestra as a civic musical asset, a list of the principal musical features of the coming season and a reprint of the editorial on "Orchestra Benefactions," which appeared in *MUSICAL AMERICA* of June 10, citing what Higginson has done for the Boston Orchestra, Pulitzer for the New York Philharmonic, Flagler for the New York Symphony, Lathrop and Coolidge for the Chicago Symphony, M. Louise Dow for the Cincinnati and an unknown donor for the Philadelphia Orchestra.

The leading features of each of the ten pairs of symphony concerts, as tentatively arranged for the coming season, are as follows: Nov. 17-18, Beethoven Symphony in D; Dec. 1-2, modern program; Dec. 15-16, Concertmaster Beel, soloist; Jan. 5-6, Alfven Fourth Symphony; Jan. 19-20, Brahms's Second Symphony; Feb. 2-3, Axel Simonsen, violoncello soloist; Feb. 16-17, Mrs. H. H. A. Beach's "Gaelic" Symphony; March 2-3, Tchaikowsky Fourth Symphony; March 16-17, Rudolf Kopp, viola soloist; April 6-7, modern Russian program.

Seats for the full season range in price from \$4 to \$15 and as good seats as there are in the house, for hearing purposes, can be had at \$8 for the season. And there always are a number of seats for indigent students who come properly introduced, though, as a matter of fact, persons who have the desire for symphonic music generally are able to buy their seats. W. F. GATES.

### TOLLEFSENS' SOUTHERN TOUR

#### Trio Plays at Various Summer Schools with Gratifying Results

The TollefSENS have returned from their trip South, where the trio gave concerts at a number of summer schools, including Hampton Institute, Roanoke College and the University of Virginia, also the University of Tennessee at Knoxville.

They were everywhere received with acclaim, evoking enthusiasm with their spirited performances of the Tchaikowsky Trio, Op. 50.

One incident of the tour at the time seemed almost tragic. While on the way to Salem from Roanoke, Va., to fill an engagement, in company with some friends who had offered to take them over in their car they were overtaken by a heavy storm which forced them to seek shelter. After the storm subsided they started off again. The roads were in an awful state, owing to the frequent rains in many parts of the South. They got into a rut and could not proceed. There seemed no relief in sight until a band of convicts came up who had been working on the roads. About eighteen of them gathered around the car and literally lifted it out and soon the artists were on their way again, arriving in Salem just in time.

Mr. TollefSEN has become the possessor of a genuine Joseph Guarnerius violin (filius Andrea) dated 1726.

The trio will resume rehearsals early in September, as it opens its fall tour about Oct. 15. The artists will tour through the Middle West and South and return in the latter part of November.

#### Brief French Opera Season for New York

New York is assured a brief season of French opera under the direction of Antoine v. K. de Vally, beginning in December or January of 1917. Alexander Kahn, general manager of the Managing and Producing Company, has received word from the Secretary of Beaux Arts of France, under whose auspices the offerings will be given here, that many artists had been secured and productions new to the American public were available. A committee of prominent New York men and women is being formed to foster the new project, and plans are well under way for obtaining a suitable playhouse. The works of Messager, Widor, Saint-Saëns and other noted composers will be among these offerings. The stage will be under the direction of Victor Audisio.

#### De Bruyn in Joint Recital with Mme. Matzenauer

Roger de Bruyn, the tenor, who has been singing in "Romances en Costumes" with Merced de Piña, was heard in a joint recital with Margaret Matzenauer, the Metropolitan Opera soprano, at the Building of Arts at Bar Harbor, Me., on Thursday, Aug. 31.

## Florence Macbeth's Career of Conquests on Two Continents

FLORENCE MACBETH, the young American coloratura soprano, will begin her third season with the Chicago Opera Association this fall. The recognition accorded this young singer is interesting to those who look with favor upon the progress of music and the advancement of American artists in America. Miss Macbeth has charm of personality, a voice of compelling sweetness and purity and is a musician to her finger tips.

Miss Macbeth was born in Mankato, Minn., and is a Daughter of the American Revolution. On her mother's side Miss Macbeth is a direct descendant of John Howland, who came over in the Mayflower. She is of Scotch ancestry on her father's side.

In 1910, two years after being graduated with honors from St. Mary's Hall, Faribault, Minn., Miss Macbeth went to Europe, continuing her studies with Yeatman Griffith, with whom she had studied for two years previously in Pittsburgh. She made her professional debut in Scheveningen, The Hague, Holland, in July, 1912, with the Lamoureux Orchestra of Paris. On that occasion she sang the Cavatina from the "Barber of Seville" and the Bell Song from "Lakmé," scoring a pronounced success with the cosmopolitan audience present.

In January, 1913, Miss Macbeth made her operatic debut as *Gilda* in "Rigoletto" on the stage of the Grand Ducal Theater, Darmstadt, Germany. After an appearance as *Rosina* in the "Barber of Seville," she went to Braunschweig as soloist with the Court Orchestra, and the following week sang *Rosina* at the Opera. In February she was soloist with the Philharmonic Orchestra in Dresden, and later sang the rôle of *Olympia* in the "Tales of Hoffmann" at the Dresden Royal Opera.

It was in the following June that Miss

Macbeth made her memorable debut with the London Symphony Orchestra at Queen's Hall, London. Concert engagements in various cities in England followed. She was soloist with the Symphony Orchestra at Bournemouth, the Philharmonia at Hull, the Philharmonic at Liverpool and appeared with Carreño, Sammarco and Casals at the opening concert of the season at Manchester.

The soprano's debut with the Chicago Opera Company took place in January, 1914, in the "Barber of Seville." During the season she appeared in "Rigoletto," "La Sonnambula," "The Tales of Hoffmann" and "Lucia." She returned to England in May to fill an engagement as soloist with the London Symphony Orchestra.

The outbreak of the war did not prevent Miss Macbeth from filling an engagement for a concert tour of England and Scotland in the fall of 1914, under the direction of Percy Harrison, the famous manager of Patti, Melba and other great artists. She also sang with the Liverpool Philharmonic Orchestra in Liverpool and her success with this organization is attested by the fact that she has since been invited three times to return for a concert. It is probable that she will accept the invitation next spring and visit England. In addition to the concert with the Philharmonic, she will probably give several recitals in various English cities.

During the coming season in Chicago Miss Macbeth may be heard in some operas in which she has not previously sung in this country. Among these are "Hamlet," "Siegfried," "Carmen" and "Mignon." Previous to the opera season she will sing in concerts in Montana and a series of four on the Pacific Coast in November and will also appear as soloist with the Denver Symphony Orchestra in Denver, Minneapolis Symphony Orchestra in Minneapolis and St. Paul and give recitals in Reno, Ogden, Salt Lake City, Kansas City and other places. Miss Macbeth is building a substantial following in this country in the concert field.

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# NO THOUGHT OF "ADVANCE BOOKINGS" HERE!



**L**ITTLE or no thought of "Advance Bookings" is present to ruffle the peace of mind of the various artists in mid-August, when they are making the most of the last few days of vacation. Of the appended photographic record of these days we see in Picture No. 1 Sophie Braslau, the Metropolitan Opera contralto, with her mother at their boathouse at Lake Placid, N. Y. With the meadow grass as background in No. 2, Ethel Leginska is revealed, on the right, with a friend—and two canine companions—at Long Beach, L. I.

In No. 3 behold a concert party! In ascending scale up the steps at Lake Mohonk, N. Y., are the artists who have been giving concerts at the Lake Mohonk Mountain House—Margaret Graham, soprano; Kenneth Hallet, choralcellist; Mrs. W. W. Ames, pianist; Clara Kloborg, violinist, and Martin Richardson, tenor. Boston sonata recitalists at Hays College, Mass., line up with Henry E. Malloy, dean of music at the college, in No. 4, the left-to-right order being, Stewart Wille, Mr. Malloy, Harrison Keller.

Here's news in a vacation "layout" story! Many of Yvette Guilbert's matinées during her coming New York season will be preceded by lectures on her offerings. In Snapshot No. 5 the famous *diseuse* is shown pouring tea for Professor Jean Beck of Bryn Mawr College, who will be one of the men of letters who will collaborate with Mme. Guilbert. Mrs. Beck is seated on the ground. The picture was made at Interlaken, N. J., by Alice Boughton. The trio in No. 6 is comprised of Nana Genovese, Mrs. Hirsch, sister-in-law of Annie Friedberg, and Miss Friedberg herself, at Rutherford, N. J.

Between "Beauty and the Beast" in No. 7 we find William Simmons, the baritone, in Central Park, New York, his companions being Frances Courtney, soprano, of Morgantown, W. Va., and the amiable collie. Nothing but famous artists is prey for the kodak in Seal Harbor, Me., and the quartet in No. 8 consists of (we need give only their last names) Godowsky, Bauer, Gabrilowitsch and Stokowski. "Tenor as Motor Boat Driver" describes Paul Althouse at Raquette Lake in No. 9, his passenger being his wife, Zabetta Brenska. Another boat picture is No. 10, showing Joseph Heindl, cellist, at Lake George, while No. 11 gives a glimpse of Vivian Gosnell, baritone, at Chautauqua, N. Y.

## Mariska Aldrich in Honolulu

Mariska Aldrich, from the Metropolitan Opera House, is on a concert tour of Honolulu. Upon her return in October she will fill a number of engagements on the Coast. It is doubtful whether she will come East before the holidays, as her concerts will keep her traveling constantly in the West. Mme. Aldrich is under the management of Annie Friedberg.

## Frederick Schlieder Completes New Work

Frederick Schlieder, the New York organist and composer, has been spending the summer at Ocean Grove, N. J. There he has completed his work on improvisation and composition, which he has been writing a number of years and which will, in all probability, be brought out this fall. Mr. Schlieder will begin his classes on this subject in New York on Oct. 2.



## MANY WOMEN IN ORCHESTRA FOR LONDON 'PROMS'

Will Have Large Representation in New Queen's Hall Symphony—Sir Henry Wood to Preserve Old Order of Programs—Festivals in the Provinces—New Association of Conductors to Guard Against Dominance of Foreign Music After the War—Début of a Titled Singer

London, Aug. 14, 1916.  
NOT for the first time on record, but for the first time in numbers, shall we find women as regular members of the New Queen's Hall Orchestra at the opening of the Promenade Concerts on the 26th. The fact that Sir Henry Wood has been able to replace what were thought to be irreplaceable musicians with such comparative ease speaks well for the available talent and also for its organization. It is hoped that the season will be a success for, even though many of the patrons of the "Proms" known as the "straw-hat-audience" are now wearing a vastly different head-covering, there are still many music-lovers left and many a one who will welcome these concerts when spending his first summer in London.

As far as the programs go, the old order will rule. Monday will be devoted to Wagner; Bach, Mozart and Beethoven will divide the Fridays; there will always be a symphony on Wednesday and at least one English work will find a place in each program. Among the novelties are "Handel in the Strand," by Percy Grainger; three new Scottish tunes by Mackenzie; a Symphony Scherzo, by Montagu F. Phillips; a Hornpipe, for full orchestra, by Norman O'Neill; a suite, "From the Country Side," by Eric Coates; a Scherzo Humoresque, for four bassoons, by Prokofieff; a "Song of the Boatmen" and a paraphrase on the "Hymn of the Allied Nations," by Glazounoff; a "Passing Serenade," by Protopinsky, and a suite, "Pictures from an Exhibition," by Moussorgsky-Touschmakoff.

Among the solo artists who will appear during the first few weeks are Clara Butterworth, Louis Dale, Kathleen Peck, Carrie Tubb, Ruth Vincent, Margaret Balfour, Carmen Hill, Ethel Hook, John Booth, Walter Hyde, Fraser Gange, Robert Radford, Charles Tree, Myra Hess, Howard Jones, Benno Moiseiwitsch, Solomon, Irene Scharrer and William Murdoch, while Arthur Bechwith will be the violinist, C. Warwick Evans the cellist, Albert Fransella the flautist and Frederick Kiddle at the grand organ.

### Glastonbury's Festival

A festival body of much national importance is that of Glastonbury and today begins the West of England musical

holiday there, where what are known as the Glastonbury music-dramas will be produced. "The Round Table," by Boughton, and "The Sumida River," by Clarence Raybould, will be given—the last being a sort of Japanese "Everyman" of much strength and beauty in a fifteenth century setting. Gluck's "Iphigenia in Tauris" will be revived on Wednesday and among the performers

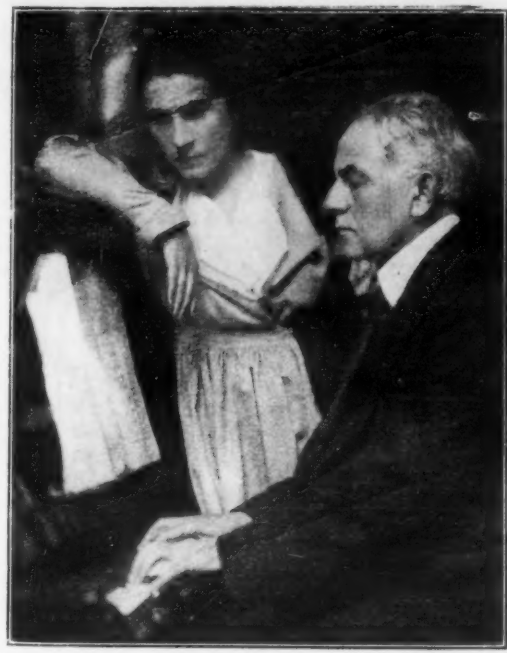


Photo by E. O. Hoppé

Professor Kantorez and His Pupil, "Tamisa" (the Baroness de la Vie), a Native American, Who Has Just Made a Successful Début in a London Song Program

will be Mrs. Tobias Matthay, Gwen Ffranco - Davies, Percy Hemming, Frank Mullings and Frederick Austin.

This week will also see another musical festival, the great Welsh Eisteddfod, which opens on Wednesday at Aberystwith, with the "Gorsedd of Bards." Later there will be choral competitions and concerts and the "chairing of the bard," at which Lloyd George will be present.

The National Sunday League Concert, given at the Palladium last evening, was an unusual success. Among the many artists on the program were Rosina

Buckmann, Dora Labette, Florence Hyde, Joseph Cheetham, Ivor Foster, Harry Welchman and Ida West.

### New Association of Conductors

Treading close upon the heels of the foundation of the society of English Singers we now have an Association of Musical Conductors, a body of able men who are anxious to be sure that no more flooding of the musical markets with foreign material will take place after the war. The Honorary Council of the Association consists of Sir Edward Elgar, Sir Henry J. Wood, Sir Charles Villiers Stanford, Sir Frederick Cowen, Landow Ronald, Howard Carr and Edward German. The most pungent announcement is that "the association is formed for the musical protection of the professional interests of its members, who shall consist of British subjects who have been musical conductors in this country for a period of not less than six months."

Yet, good as this association is, where will it lead us? What will happen should some distinguished foreigner be invited to conduct at a post-war concert? Should the orchestra lay down its instruments in an excess of patriotic zeal?

### Début of "Tamisa"

One of the belated concerts of the season was that given by Professor Kantorez in the Queen's Hall for the introduction to London of his pupil tersely known as "Tamisa." She is a beautiful and artistic woman, with a most pleasing voice, which was heard in a repertoire of songs in six languages, English, French, Russian, German, Italian and Spanish.

Born in America, "Tamisa's" father was English and her mother French-Canadian. In private life she is the Baroness de la Vie, for after being educated entirely in Paris she married a French nobleman, whose estates were in Lille. These estates were overrun by the Germans and like thousands of others they were obliged to leave all their possessions and fly for their lives, and have taken up their residence in London for the duration of the war.

Professor Kantorez, who is well known as a teacher here, is of Russian descent, but a British subject, speaks many languages fluently and had a distinguished operatic career in Russia and Germany.

H. T.

there's no center of artistic life in London. There can't be. It's too big. There are too many distractions. It's not a city—you might as well call Portugal or Bavaria a city. London is nothing but a mob. It has no pride in its institutions—no character—no dignity—no anything."

"One of the worst traits about Londoners is their apathy. They've no curiosity—no enthusiasm. They pretend to like the drama. But even the most successful plays have to struggle on three or four weeks, and be boomed and advertised before people can be induced to go and see them. As an opera is given only three or four times during the season, by the time the public makes up its mind to go and hear it the last performance is already a dead yesterday."

"What about the musical critics?" "That is a subject I prefer not to dwell upon. After all," said the Knight genially, "the poor things are really to be pitied. Some of them know not, and the rest are bullied and harassed by their editors, who are among the stupidest of men."

"There are two publics for opera," continued Sir Thomas. "There's the upper-ten public, who don't care very much about paying for it, but are willing to come and hear it—that is, after the first or second act. To suggest that they might change their dinner hour and so arrive at the theater in time for the overture would give them a galvanic shock from which they would never recover."

"Besides their shortcomings in that direction, the aristocrats only really care for opera sung by a bunch of great stars—foreign ones, of course. Give them opera adequately sung by a good cast, a well-staged, well-balanced, artistic production, and they don't care a button about it. They're eaten up with the particular kind of snobbishness that appreciates the art of every country but its own. They'll fall down and worship every long-haired, unwashed foreigner that comes over here to bang the piano or scrape the fiddle out of tune, but they simply won't believe that English people can play or sing or do anything."

"Then there's the other public, who like 'Faust' because they know it; 'Butterfly' because it's sentimental; 'Bohème' because it's short and lively, and they don't want to hear any other opera, ever. But no opera company that respects itself can keep on giving the same old operas."

"I am a confirmed pessimist about everything," said Sir Thomas. "Still, I believe that after a hard fight for five or six years, and the loss of an enormous sum of money, we shall manage to accomplish something—we shall arrive—"

## REINALD WERRENATH

After his Concert in Dallas last season the Dallas "Times-Herald" said:

Reinald Werrenath—Reinald, not Reginald, because he's not at all a Reginald sort of a person—has the length, breadth and thickness of an athlete, the stoop of a student and a voice that is a joy. In these latter days of equal rights, any female Ulysses, with every member of her crew, might be condoned for permitting her ship to go upon the rocks to the sound of such masculine siren songs as he might voice. His numbers, too, predominated in the German, but the Walter Damrosch adaptation of Kipling's "They're Hanging Danny Deever" endeared him at once to his Dallas hearers.

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## BEECHAM BERATES LONDON PUBLIC FOR ITS APATHY

OUTDOING his colleague, Joseph Holbrooke, in the gentle game of "swatting the critics," Sir Thomas Beecham, London's "man of the hour" in operatic affairs, takes a fling at the English public as well in an interview in the *Era*. Sir Thomas, it will be remembered, has been conducting the opera season at the Aldwych Theater in London. As recorded in the *Era*, Sir Thomas's views are as follows:

"The public don't know anything about opera and cares less. And why? It's the fault of the press. There isn't a newspaper in the kingdom that doesn't devote columns to a new musical comedy or revue—that doesn't hail the revue star, who has arrived at first magnitude proportions after about a month's training in an 'academy,' as a marvel of charm and cleverness—that doesn't laud the whole production to the skies until you'd think it was a chapter out of the

Book of Revelation or an earthly vision of paradise.

"But when they come to the discussion of a new opera, staged at immense trouble and expense, and played by people who have devoted their lives to the subject, they immediately adopt a chilling and carping attitude, and dismiss the whole matter in a few lines. Somebody sang fairly well and acted badly; somebody else acted all right but couldn't sing; the orchestra and scenery might have been worse, and so on. Consequently the public gets the idea that opera isn't worth troubling about."

"Of course, to start with, the English people are not educated enough to be able to appreciate opera. They are the most commonplace, uncultured race in Europe. Their intelligence is just about equal to the cinema—or the gramophone—or football—or cricket. They know nothing; they don't even read their own literature. And out of the whole population Londoners are the most hopeless;

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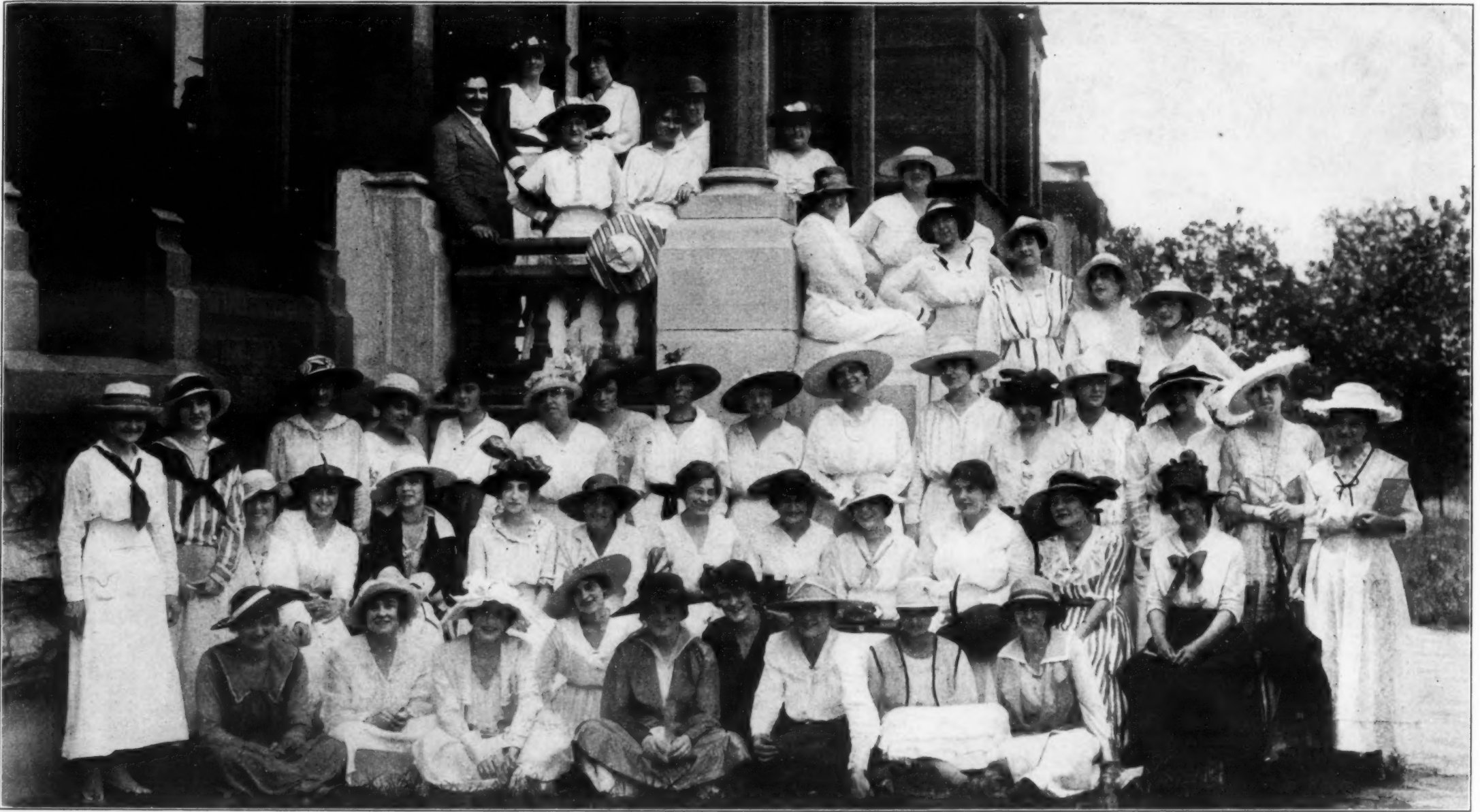
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# ST. LOUIS OPERA CHORUS MAKES RAPID PROGRESS



Young Women of the St. Louis Grand Opera Chorus, with Conductor Spadoni on the Steps of the Fraley Mansion, on the Site of Which Is to Be Built the City's New Opera House

ST. LOUIS, MO., Aug. 6.—The "first official photograph" of the young women of the St. Louis Grand Opera Chorus was taken recently after Conductor Spadoni had taken the young

ladies through a rather strenuous morning's work. In the above reproduction of the picture the Maestro is seen standing on the steps of the old Fraley Mansion on Lindell Boulevard, where re-

hearsals take place four mornings a week for the women and three evenings for the men. Great progress is being made and it is hoped that by the time the fall comes they will be fully equipped to

assist the visiting opera companies. The Fraley Mansion, in which the opera school is located, is the site chosen for the projected opera house which is to be the scene of the St. Louis operatic seasons. H. W. C.

## USE MUSIC TO CALL PUBLIC TO WORSHIP

### Calvary Church Utilizes Idea of Community Chorus to Aid Its Appeal

Pauline Jennings has been in charge of the girls' choir of fifty voices, besides being organist at Calvary Episcopal Church, New York, during the summer. She has divided her time between New York and Ocean Grove, N. J., doing effective work in the music of historic old Calvary Church.

This is the church in which originated what is known as "the Sedgwick movement" in church music. The rector of Calvary Church, the Rev. Theodore Sedgwick, wishing to unite the church and the people, conceived the idea of applying the principle of the Community Chorus to church work. Within a few weeks thirty churches in New York and hundreds of churches in all parts of the

United States followed his plan of marching, with all the members of the church singing, to a nearby park, where a service of song was held. The people were then invited to the church and they marched back, all singing as they entered the church for evening service.

Situated in the heart of New York and near the most crowded thoroughfares, Calvary Church, its people led by the choir and clergy, goes to Madison Square on the first Sunday evening in June and invites the people to return with them. Thousands of persons, unified and uplifted by the power of song, march back to the church.

Every Sunday evening in the year, too, when the weather permits, a song service of invitation is held at 7.45 on the steps before Calvary Church.

### Amato Includes American Songs on Next Year's Programs

Pasquale Amato, baritone of the Metropolitan Opera Company, considers it a matter of simple courtesy for a singer to learn at least one or two songs in the language of the people who are paying to hear him sing. In accordance with this belief, Mr. Amato has included a number of songs in English in his next season's program. Among these are "War" and "Wind Song," by James H. Rogers; "The Awakening," by Charles Gilbert Spross; "The Resting Place," by Mary Turner Salter; "The Eagle," by Carl Busch; "The Day Is No More" and "The Cock Shall Crow," by John Alden Carpenter.

Warslav Nijinsky, the celebrated Russian dancer, has selected Robert Edmund Jones, the American designer, to devise the decorations and costumes for the Ballet Russe, which will be presented by the Serge de Diaghileff organization in New York, starting Oct. 9.

## PUBLIC TO SELECT CONCERT PROGRAMS

### "Mail" Readers to Choose Music for Inaugural of Series by Philharmonic

The first of a series of "Home Symphony Concerts," under the auspices of the *Evening Mail*, is announced for Nov. 8, at Carnegie Hall. The program is to be selected by readers of the "Music in the Home" page of the *Mail*, and the concert will be given by the New York Philharmonic Orchestra, under the direction of Josef Stransky. An eminent soloist will also appear.

The *Mail*, in line with its policy of bringing music into the home, believes that the atmosphere of home music can actually be reproduced in the concert hall and has determined to try out the

experiment. For this, the first essential is a rate of admission low enough to preclude any suggestion of formality or of a money-making entertainment. The second is that the audience shall take an active part in the concert by being able to select its own program.

During September and October lists of possible compositions will be published with discussions of the music by readers as well as editors. All those making suggestions are invited to comment upon them and to give reasons for their preferences.

The scale of prices for the concert will range from ten to fifty cents.

### Representative of "Musical America" Nearly Drowned

MUSKEGON, MICH., Aug. 23.—Margie A. McLeod, Western business representative of MUSICAL AMERICA, in company with two young Chicago women, narrowly escaped drowning in White Lake, near this city, when her boat turned turtle. Albert D. Wilson and George Whiteburg saved the three women, only one of whom was able to swim.

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## BALTIMORE'S FINAL COMMUNITY CONCERT

Successful Series Comes to an End—Close of Peabody Summer School

BALTIMORE, Aug. 25.—The last community concert of the season was held at the Washington Monument on Wednesday evening. The program included singing by a number of children from East and Northeast Baltimore. "Nellie Gray," "My Old Kentucky Home," "Suwanee River," "Old Black Joe" and the municipal anthem, "Baltimore, Our Baltimore," were among the numbers. The Municipal Band, under the baton of O. P. Steinwald, supplied the remainder of the program.

The last lecture in connection with the Summer School of the Peabody Conservatory of Music, which was given before the students by Otto Ortmann, had as its topic: "Music in America." Mr. Ortmann gave a resumé of the musical development in this country and emphasized the wonderful progress that has been made in every department of musical advance. Frederick R. Huber, who manages the Peabody Summer School, announced that the term which had just come to a close had been taken advantage of by many young teachers from neighboring States.

A concert at the Emory Grove Tabernacle on Tuesday evening gave a group of Baltimoreans opportunity to display their musical equipment. Ethel Davis, pianist; Katherine Howard and Williana Pierce Alford, sopranos; Harry Tschudy, tenor, and Walter M. Linthicum, baritone, supplied an interesting program.

Plans are being formed for the local production of "Joseph," the sacred cantata which was successfully presented recently at Ocean Grove, N. J. Paul H. Stewart, George E. Taylor and Hobart Smock visited Ocean Grove this week to arrange for the local fall production of the cantata. F. C. B.

Makes Organ Records for Talking Machine

Richard Keys Biggs, organist of St. Luke's Church, Brooklyn, has just made the first organ records to be issued by the Victor Talking Machine Company. Mr. Biggs is widely known as a concert organist and also as a composer. His entrance into the field of record-making calls attention to an activity hitherto neglected by organists. The records



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were made in the New York studio of the Estey Organ Company on an instrument designed by this company. Mr. Biggs's recording of Chopin's familiar Funeral March is announced in the September list of Victor records. He has also made some other records, which will be issued in the near future.

### MANY BOOKINGS FOR LADA

Noted Dancer to Tour with Russian Symphony Orchestra

According to present indications, Lada will be one of the most actively engaged dancers before the public next season. Her managers, John W. Frothingham, Inc., are booking her in conjunction with the Russian Symphony Orchestra in the larger cities, but elsewhere she will be supported by a quartet of Russian Symphony players. The tour with the orchestra will open in Peoria, Ill., on Oct. 21, and two days later Lada will make her first appearance in Chicago in a benefit concert to be given in Orchestra Hall, under the auspices of the Philanthropic Department of the National Federation of Music Clubs. The affair will be on a large scale, as the Russian Symphony Orchestra, under the direction of Modest Altschuler, will provide the major portion of the program, and there will be further assistance given by Emma Roberts, contralto, and John Powell, pianist.

Other engagements recently secured for Lada and the orchestra include one in the Mary Free Bed Guild course at Grand Rapids, Mich., on Oct. 25; one in the Detroit Philharmonic course at Detroit on Oct. 26, and others in Saginaw and Port Huron on the 24th and 27th. In November Lada will be in the South and will dance in Richmond on Nov. 28 and in Roanoke on the 29th. Following her appearance at the midwinter festival of the Winnipeg Oratorio Society in February she will appear in Fargo, N. D., at the Municipal Auditorium.

Marcella Craft to Sing "Salomé" Scene in California

M. H. Hanson has closed a contract with Wendell Heighton for the appearance of Marcella Craft with the Minneapolis Symphony Orchestra on the Pacific Coast. Miss Craft will sing the closing scene of Richard Strauss's "Salomé" with this orchestra in Los Angeles on Feb. 4 and in San Francisco a few days later. Earlier in the season she will appear in the regular symphony series in Minneapolis and St. Paul. Although contracts had previously been signed for the soprano's appearance in Buffalo on Feb. 6, the management of the club consented to postpone the concert until March 27 in order that she might fill the California engagement.

### Music in Plants

There is music in plants. The fern leaf of the varieties common here represents a bit of music. From the tip of the fern to the center there is a crescendo, from there to the root there is a diminuendo, and as we reach the last we should have to mark a retard. It is beautiful. Flowers grow rhythmically.—Henry Turner Bailey at Chautauqua, N. Y.

Pitts Sanborn, music critic of the New York Globe, arrived in Paris recently from southern France, where he had been for several months.



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## SAVANNAH SCHOOLS WILL TEACH MUSIC

Citizens Provide Funds to Make Instruction Possible—Supervisor Chosen

SAVANNAH, GA., Aug. 24.—Savannah is to have music in the public schools. The Board of Education at its last meeting accepted the generous offer of Mr. and Mrs. Charles Ellis, Mr. and Mrs. George Armstrong and Noble Hardee to provide for two years the necessary funds to be used for the salary of a teacher of music in the schools.

In making the offer the donors explained that they felt that the child's education was incomplete without music and that while the Board was anxious to meet the demands of the people in this respect, the lack of funds had made it impossible. Accordingly, they decided themselves to undertake this responsibility for two years upon the one condition that the supervisor should be a normal school graduate with sufficient experience to guarantee success.

Mrs. Lorena Thompson of Columbus, Miss., was elected to the position, but it was found to be impossible for her to serve, and Emily H. Allison of Huntsville, Ala., was appointed. Miss Allison is a graduate of the Cincinnati Conservatory of Music and the University of Tennessee course in public school music. It is said that she is a pianist of unusual ability and comes with the highest recommendations of the leading directors of public school music in the South.

Mrs. J. de Bruyn Kops and Mrs. Sidney McCandless, Jr., have returned from New York after some weeks of study there. Mrs. Marmaduke Floyd, Mrs. W. H. Sharpe of Statesboro and Mrs. W. H. Teasdale are in New York. M. T.

### ADOPTS MUSIC CREDIT PLAN

Corsicana the Second Town in Texas to Follow Scheme for Schools

CORSICANA, TEX., Aug. 24.—A progressive spirit in music in Corsicana is evidenced by the fact that this is the second town in Texas to allow credits in the high school for music study carried on outside the school with private teachers.

At a meeting of the school board resolutions were adopted to the effect that music students will be allowed two credits out of the sixteen necessary for graduation, after the plan of Abilene, Tex. Credit will also be given for the study of music appreciation, chorus and orchestra, under the direction of the supervisor of music, Ruth Curtis.

Esther Dale at Townsend, Vt., Preparing for Busy Season

Esther Dale, who is spending the summer at Townsend, Vt., is to have a busy season. Her manager, Florence L. Pease, has secured bookings for her both in oratorio and concert work, and the soprano will also be heard in lecture recitals at Columbia University and Smith Col-

lege, where she is a member of the musical faculty. Miss Dale writes Miss Pease that aside from the work done with her accompanist, Lillian Jackson of New York, she frequently takes long mountain tramps and indulges in daily swims.

### HIS NINETIETH BIRTHDAY

Pioneer Toledo Music Teacher Celebrates the Occasion

TOLEDO, OHIO, Aug. 23.—Yesterday was the ninetieth anniversary of the birth of Louis Mathias, pioneer music teacher of Toledo. Fifty relatives and friends helped the aged man celebrate the event. An orchestra furnished music for the occasion.

Mr. Mathias was the first Toledo music teacher of consequence. He taught more than sixty-four years, giving up his work only six months ago. He was born in Tiefenbach, Germany, coming to America in 1849. After a few years he came to Toledo. When the Civil War started he enlisted in a Toledo regiment.

After the war Mr. Mathias established himself as music teacher to Toledo's best families, and many are the distinguished pupils he claims. His studio was opened at 717 Summit Street, before the advent of horse cars. Those pupils who could helped celebrate his birthday.

Besides giving music lessons, Mr. Mathias gained a reputation as a leader of orchestras some thirty-five years ago. He was director of the Sängerkreis, produced in 1879. A mixed chorus of 160 voices and a Männerchor gave an elaborate program. He was also a member of the Beethoven Symphony Quartet, famous twenty-five years ago, and of other musical organizations.

Mr. Mathias bears the weight of his years lightly. His time is taken up cultivating a garden at his summer residence. Flowers are his hobby.

Pietro Navia, the Italian tenor, is one of the new artists this season at the Colon in Buenos Ayres.

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## Los Angeles Woman Sang in "Stabat Mater" Under Rossini

Career of Jennie Twitchell Kempton a Connecting Link with the Musical Past—First in America to Sing Contralto Rôle in "Elijah"—Appeared Before Royalty in Three Countries

LOS ANGELES, CAL., Aug. 23.—As a connecting link with the great musical past, Los Angeles has a musician whose early days were full of triumphs and whose later ones are full of rest. A link connecting us with the times of Rossini and Mendelssohn is more uncommon in a comparatively young city like Los Angeles than an old one like Boston or New York.

Born a year before Bizet and only

Returning to America, Mrs. Kempton sang sixty nights with the Theodore Thomas Orchestra and took part in the unique "Peace Jubilee" given in Boston under "Paddy" Gilmore, in which there was a chorus of 10,000, an orchestra of a thousand and audiences of forty thousand—music by the wholesale.

Several times returning to Europe for study, she later spent fifteen years in Chicago and the last twenty-five in Los Angeles. Down to ten years ago she was prominent in musical affairs and



Mrs. Jennie Twitchell Kempton, at the Age of Seventy-nine, and, to the Right, as She Appeared in 1857, in the Concert Costume of That Day

four years later than Brahms, Jennie Twitchell Kempton has had a wide musical experience. For sixty years she was active in musical affairs and now is taking her later days in comfort at the home of her daughter, Mrs. Roth Hamilton, in Los Angeles.

### Father Bandmaster to Sherman

Mrs. Kempton is the daughter of a New England musician who later became bandmaster to Sherman on the latter's "march to the sea." A vocal prodigy in her youth, at fourteen years she was soloist with the Boston Handel and Haydn Society and was the first in America to sing the contralto rôle in Mendelssohn's "Elijah."

While in her 'teens she went to Europe for study for three years and attained such proficiency that she appeared before King Victor Emmanuel in Florence, Emperor Napoleon III and Empress Eugenie in Paris and before Queen Victoria in London. The latter presented the young contralto with a costly India shawl, which is still among her most treasured keepsakes gathered in a long career.

In Paris in 1865 Mrs. Kempton sang in Rossini's "Stabat Mater" under the baton of the composer. This appearance with the lazy composer formed the link with the still more removed past, for Rossini's life touched that of Mozart and entirely overlapped those of Schubert, Mendelssohn, Chopin and Schumann.

Even as she nears her eightieth birthday she occasionally is seen in the front rows at an artist recital, renewing the musical joys of her youth. She has been the teacher and the friend of many hundreds of aspiring students. W. F. G.

### Luncheon Given in Bangor for Cara Sapin and Florence Hardeman

BANGOR, ME., Aug. 25.—On Aug. 21 Mr. and Mrs. J. W. Blaisdell of this city and New York gave a luncheon at the Bangor House in honor of Mme. Cara Sapin of the former Boston Opera Company and Florence Hardeman, violinist. Among those present at the luncheon were Mrs. Ira M. Cobe of Chicago, Mrs. C. E. Rogers of New York, Mrs. Otto Reiman of Chicago and Mrs. L. A. Savage of Brewer. The entire party motored to Bangor from Bayside, Northport, the summer home of Mr. and Mrs. Blaisdell. J. L. B.

### Albert Lindquest for "Elijah" with New York Oratorio

Albert Lindquest, the young American tenor, who completed his third spring festival tour with the Minneapolis Symphony Orchestra last May and who for a year has been located in New York, has been engaged for the performance of the "Elijah" to be given by the New York Oratorio Society in February.



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## SECOND CONTEST OF THE FEDERATED CLUBS

### National Organization Announces Competition for Young American-Trained Musicians

THE National Federation of Musical clubs, following a plan inaugurated in January, 1915, and carried to a successful conclusion at the ninth biennial convention in June, 1915, has now announced the second national contest for young professional musicians. The first contest brought to light a remarkable array of American-trained musicians, gave them a public hearing and demonstrated that we have in our own country teachers and students as good as the best to be found elsewhere.

The national committee in charge of the second contest consists of the president of the National Federation of Musical Clubs, Mrs. A. J. Ochsner, Chicago; the director of department, Mrs. Emerson H. Brush, Chicago; the chairman of committee, Mrs. Louis F. Yager, Oak Park, Ill., and the following committee members: Mrs. Nellie Strong Stevenson, George W. Chadwick, Franz Kneisel, Mrs. H. H. A. Beach, Giuseppe Ferrata, Mme. Louise Homer and Charles W. Clark.

The following conditions in the contest are presented by the committee in charge:

1. Contestants must be entirely American-trained.
2. Contestants must be under thirty years of age.
3. Contestants must be screened from the judges and be known to the jury by number only.
4. Contestants must perform entirely without notes before their State jury, and later before their District jury, at

least three or, if desired, more compositions.

5. Compositions to be performed must be by specified composers. The list from which choice may be made will be furnished by the chairman of the committee.

6. The contestant, to be eligible, must join the Student and Young Professional Department of the National Federation of Musical Clubs by sending name and address and annual dues of one dollar to the chairman of the department, Mrs. Louis E. Yager, 300 Forest Avenue, Oak Park, Ill.

7. Contestants must arrange for their own expenses in the contest. To the winners in the final contest will be given a public appearance at the tenth biennial festival to be held in Birmingham, Ala., April, 1917.

8. Should there be in large cities a great number of contestants, a preliminary contest similar to the State contest will be arranged by a local committee in the city, this contest to precede the one under the direction of the State president.

9. The committee reserves the right to reject any contestant, even though given the highest marking, if, in the opinion of the judges, the performance is not up to the required standard.

10. All contests will be open to the public; the small admittance fee charged will be used to defray the expense of the contest.

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New York, September 2, 1916

## THE CIVIC ORCHESTRA

The close, two weeks before the appointed date, of the season of the Civic Orchestra should not delude anyone into the belief that the concerts have failed of their purpose or that the rejoicings which they have caused were illusory. That plans are afoot to continue them next year ought to be welcome information to all who have had faith in the venture. The concerts have left a deficit, but that was expected and discounted in

advance. Only a succession of audiences as large as the monster one which heard the great Wagner concert, some weeks ago, could have prevented that, and such attendance was not to be expected consistently. Besides, it was not to be wondered that even enthusiasts began to waver in the face of the unmerciful heat of the last few weeks, or that many felt nervous about entering motley gatherings with epidemic rampant.

Yet the normal attendance has been excellent and the enthusiasm showed with how much relish these summer concerts were taken. On the other hand, the orchestra and leadership undoubtedly stood higher in artistic excellence than anything New York has had in summer since the days of Seidl and Thomas. If affairs had justified themselves in no other wise, they would still have been significant in revealing to us one of the finest of living conductors.

## UNIVERSALITY OF MUSICAL APPRECIATION

In an article quoted in another column of MUSICAL AMERICA, Evelyn Fletcher Copp makes a statement that deserves to be seriously pondered when she contends the almost universal existence of musical ability—or, better still, susceptibility. If at first blush her notions seem chimerical and visionary, it is because people—notably in this country—have a tendency to confound mere appreciation with the larger powers of creation and execution. In consequence of this widely disseminated but essentially fallacious belief, we have the bad habit of assuming that a person is musical only in proportion to his skill in performance or composition. As for appreciation, that, too, is considered the product of specialized culture, and inherent, furthermore, in only a limited number.

In the face of this, Mrs. Fletcher Copp boldly asserts that while musical ability is indeed a matter of heredity, the heritage has been distributed far more extensively than we realize. Only the difference between the average person and the genius consists in the greater propulsive force of the latter's endowments. The genius is assertive, over-riding active or passive obstacles. The normal order appreciation is a plant requiring cultivation, a faculty tending to atrophy unless scrupulously nourished and fostered. Indifference and neglect at the proper moment can debase it or paralyze it altogether.

Parents thus have a musical duty toward the child. If they cannot supply such cultivation as is necessary, they should submit their offspring to those who can, and strive to place them in a propitious atmosphere, lest their sins of omission be visited upon the younger generation. They should strive in every way to realize the malleability of the youthful mind with respect to art as much as to everything else. They should inculcate the sense of absolute pitch. This is not a phenomenon in the vast majority of cases, as Mrs. Fletcher Copp justly points out, but nine-tenths the outcome of an innate faculty developed at the right time—a fact that we are just beginning to appreciate. That done, they will have placed the child in a position of tremendous advantage.

In brief, the child should be taught self-expression in music as painlessly and as naturally as in language—and the earlier the better. Do not wait for evidences of ability to materialize. If anyone doubts the fundamental responsiveness of human nature to the appeal of music he need but consider the evidence afforded by the universal—and damnable—habit of whistling.

## SIR THOMAS CHASTISES LONDON

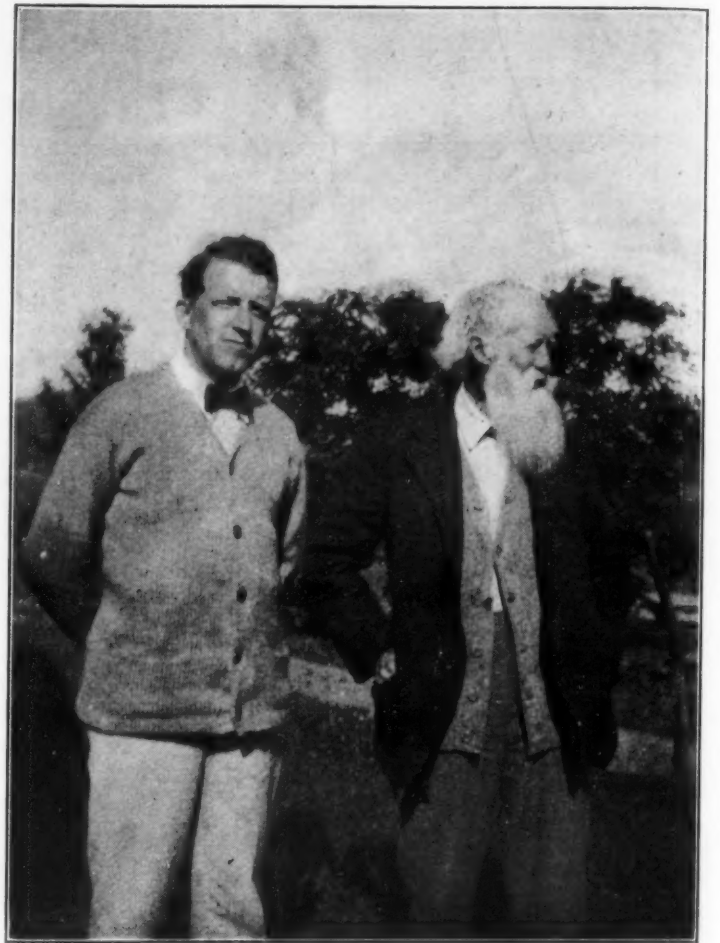
Unless Londoners have become numbed by the constant danger of bombs from marauding Zeppelins, they must wince under the verbal chartisement administered to them by Sir Thomas Beecham in an interview in the *Era*, part of which is reprinted on another page of this issue of MUSICAL AMERICA. Any self-respecting public would rise up in wrath—we should think—and annihilate an offender who had the audacity to declare: "The English people are not educated enough to appreciate opera. They are the most commonplace, uncultured race in Europe." Perhaps Sir Thomas's recent acquisition of a title absolves him from a charge of *lèse majesté*—the English seem to tolerate much from their nobility.

Part of Sir Thomas's attack should provoke cries of "huzza!" from those who have tried to interest New York with opera-in-English—the remarks fit many Americans equally well. "They're eaten up with the particular kind of snobbishness that appreciates the art of every country but its own. They'll fall down and worship every long-haired, unwashed foreigner that comes over here to bang the piano or scrape the fiddle out of time, but they simply won't believe that English people (substitute 'American') can play or sing or do anything."

## DE PAUW UNIVERSITY AT GREENCASTLE, IND.

In a description of activities at the DePauw University School of Music (Robert G. McCutchan, dean) in MUSICAL AMERICA of Aug. 12, the seat of the college was erroneously given as DePauw, Ill. The home of this institution is Greencastle, Ind.

## PERSONALITIES



John Barnes Wells Visits John Burroughs

Spending his summer at Roxbury, N. Y., John Barnes Wells, the popular American tenor, paid a visit last week to John Burroughs, the famous naturalist, who has a summer place in Roxbury. Mr. Wells writes to MUSICAL AMERICA: "Had a chat with him last Sunday. Am passing the days swimming, playing tennis and fishing. And also 'dashing off' a few songs. Gave a recital last Friday at Cobleskill, N. Y., with Edgar Belmont Smith at the piano."

Ravel.—Maurice Ravel, the famous French composer, although excused from military service, has nevertheless volunteered and is in the flying corps.

Fremstad.—Mme. Olive Fremstad is soon to have a roof garden on her home. This is, indeed, a rarity for a New Yorker. The singer has just rented a duplex apartment at 158 Madison Avenue. It is a miniature housekeeping apartment, containing only five rooms.

Voedisch.—Alma Voedisch, the concert manager, who has been booking a coast tour for Theodore Spiering, Sibyl Sammis MacDermid and the Hubbard Operalogues, left San Francisco recently for a vacation in northern Wisconsin.

Pawloska.—Irene Pawloska, contralto, has been re-engaged by the Chicago Opera Association for the season of 1916-1917. Mme. Pawloska has been with the Campanini forces for years, and her work has won her many admirers.

Pilzer.—Maximilian Pilzer has returned to his home in New York in splendid condition after his vacation in Noank. He has begun his teaching and reports that the taste for the violin seems to be growing rapidly among Americans, judging from the pupils' applications he is receiving.

De Tréville.—Yvonne de Tréville, the prima donna, advises the same methods of organization of operatic affairs in America as abroad, with the difference that wealthy persons of each city should replace the municipality or national government in supporting the institution.

Küzdö.—It is not often that a violin teacher can boast of the gratitude of his pupils; however, Victor Küzdö recently had a convincing proof of this rare trait. Two of his pupils underwent serious operations this spring. Apprehensive of possible fatal results, they willed their valuable violins to Mr. Küzdö as a token of appreciation.

Franko.—Nahan Franko, the noted conductor, is much impressed by the large audiences that attend his Central Park concerts. "Those audiences!" he said. "They are music lovers through and through. You will never find a program left on the seats after the concerts. They come for miles to hear the music and they appreciate it highly."

Olitzka.—Mme. Rosa Olitzka, the contralto, spent several days in Chicago recently on her way back from Colorado. She made a sensational success as soloist at the Boulder (Col.) Festival, and has been re-engaged for next year. She will sing on Aug. 26 at the festival in Asbury Park for the American War Relief. President and Mrs. Wilson will be present at this festival.

Schelling.—At Bar Harbor, Maine, Ernest Schelling, the American pianist, and Mrs. Schelling, recently gave a dinner for Mrs. William R. Hamilton of New York, at their place, Krag Myr, on Cleftstone Road. After dinner Reinhold von Warlich, the baritone, sang a number of songs. The guests were Mrs. Pulitzer, Mr. and Mrs. Fabbri, Mr. and Mrs. Scott, Mrs. Nathaniel Thayer, Mrs. James F. D. Lanier, Mr. and Mrs. Samuel W. Bates, Mrs. Howard O. Sturges, Mr. and Mrs. George Robbins, Mrs. Blaine Beale, Mr. and Mrs. Frank Gray Griswold, and Mrs. Anson.



# POINT and COUNTERPOINT

ONCE more has Professor Stephens of Chicago University "started something" with his "music as food" idea. The funny men and the cartoonists have found the thought productive of some fantastic, though obvious, humor. For instance, the New York Sun pictures a Mus. D. prescribing musical menus for a patient. This is a sample:

"At night a thick, juicy steak of a Beethoven sonata. Nothing else. Be sure the sonata is not too rare. I would recommend the 'Moonlight' Sonata, it's so much done."

Then in the New York Times, "If Meals Become Music" is given in lyrical form by Thomas R. Ybarra, who represents this order being given in a restaurant:

Waiter, get a plate  
Of nice Tchaikovsky stew,  
Some hot Beethoven  
From the oven  
And pickled Verdi too—  
Some fried Rachmaninoff  
En casserole—that's fine!  
Then fricassee  
Claude Debussy  
With lots of Rubinstein.

Then—well, some Chopin, sharp,  
But not too sharp at that,  
A bit in G  
Will do for me  
But—mind it isn't flat!  
Then get a glass of Gluck  
And from your Wagner, bake  
The Valkyrs' whoop  
And—oh, well, soup  
And just a bit of steak.

What omniscience is expected of the staff of a musical paper! That is, if we are to consider some of the questions which Open Forum readers expect us to answer. For instance, we have received this request on a postcard postmarked Liberty, N. Y.:

Sir: Please publish in your columns a list of the singers who will do solo work at our leading churches, and please indicate the location of each church in question.

If any of our readers has an æon or so of time hanging heavily on his hands, let him compile an answer to this simple query. 'Tis a neat little task in such hot weather.

A. P. Lewis of Washington, D. C., calls our attention to this quip from the Pittsburgh Chronicle-Telegraph:

"Did you get anything unusual out of that prima donna?" asked the city editor. "An extraordinary person," said the reporter. "She declared that her rival, Mme. Topknote, in 'Bohème' last night is the best 'Mimi' she has ever heard sing the rôle, and that the tenor in to-night's bill is a perfect gentleman."

## Say Artists' Faces Give No Hint of Their Calling

WRITING of his convictions that musicians are not affected, facially, by their art, Earle G. Killeen of the Cedar Rapids (Iowa) Republican, says:

"There seems to be no part of the face that reveals the musician. Now that long hair and the tie have passed from favor one is constantly confusing the musician with the baker and the butcher. The face seems immune from tonal molding; the vibrational art seems quite powerless to fashion any part of the visage.

"We have seen eyes that aroused the artistic in us, but the possessor was not an artist. Now, dreamy eyes are pleasant to contemplate, but one cannot possess any dreamy characteristic and be much of a musician. Walter Damrosch is generally conceded to be a musician of highest parts. His eyes are keen, searching; they are alert. They do not disclose the musician in this, for a score of men who have gained recognition are not keen-eyed. For all his face discloses, Mr. Damrosch might be a banker or a scholar. There is in it a dominant qual-

"Give us about a column of that stuff for the first page," advised the city editor, "and hang round back of the scenes for the rest of the engagement. There must be something wrong with that opera company."

Russell S. Gilbert of Orange, N. J., writes us thus:

"A lady who has studied the piano for many years came to me the other day with this rather astonishing announcement. She complained to me that she was not able to execute herself as she wished. She desired to know if I would help her in her execution. After hearing her play I readily agreed to do all in my power toward executing her."

At an evening party the hostess had coaxed a protesting guest to sing. After the song she went up to him smiling.

"Oh, Mr. Jenkins," she said, "you must never tell me again that you can't sing—I know now!"

They used to talk loosely about "deadly night air." Now that your neighbor has a phonograph, it is true!—Buffalo Express.

Pater: "Who is making that infernal jangle on the piano?"

Mater: "That's Constance at her exercise."

Pater: "Well, for heaven's sake, tell her to get her exercise some other way."—Boston Transcript.

F. P. A.'s contribution to current musical news in the New York Tribune's "Conning Tower":

Print paper is scarce, and all that, but it has to be worth \$10 an ounce before this department will suppress the information that, at a musicale in Washington last week, the piano was presided over by Mrs. Marietta Clinkscales.

George Hamlin, during one of his horseback rides at Lake Placid, N. Y., recently came across a solitary old man who, seated in the doorway of his cabin, was fiddling away for dear life, quite regardless of such trifling conventionalities as time and tune.

Hamlin listened awhile to the cacophony of sound in amusement and then inquired casually, "How do you tune your violin?"

The reply came with refreshing ingenuousness: "I don't tune it—it don't sound right if I do."

ity that bespeaks a man who has accomplished much, a man certain of his powers.

"What court would convict Fritz Kreisler of being a musician upon the facial evidence he presents, and what could Godowsky do if he were to prove his calling by his countenance? Kreisler would not be out of place in the cab of an engine were he garbed in overalls, and with a cap and an apron Godowsky would easily pass for a chef. Rob Paderewski of his tawny locks, and dress him in a uniform, he would fit into a military picture easily. One might multiply examples to prove that the face is above being changed through musical association."

### Spalding to Open His Season at Ocean Grove

Albert Spalding, famous American violin virtuoso, will inaugurate his coming season at the Auditorium, Ocean Grove, N. J., on Labor Day, Sept. 4, in two joint recitals with Rudolph Ganz, the Swiss pianist. Two concerts will be given on that day, one in the afternoon and one in the evening, and will present widely diversified programs.



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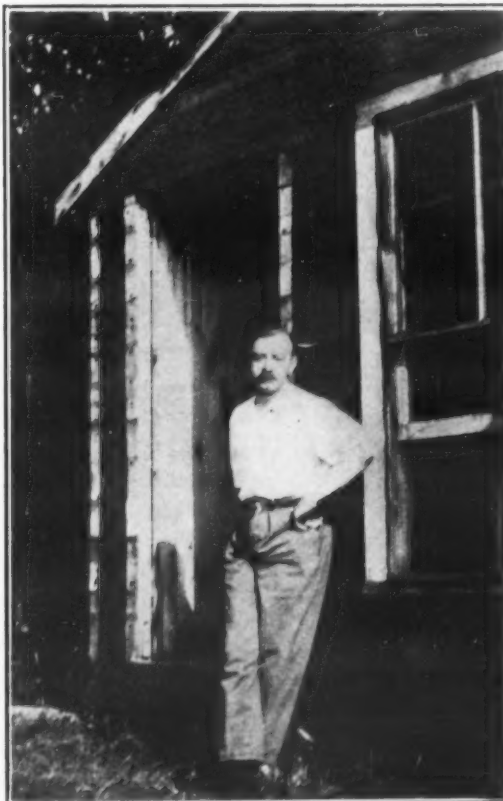
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## GANZ BUILDS SHACK FOR HIS PRACTISING IN MAINE RETREAT



Rudolph Ganz, the Noted Swiss Pianist, in Front of His Practice Shack at Naples, Me.

Rudolph Ganz, the pianist, is enjoying immensely his summer at Camp Mary on the shores of Naples Bay, Me., and is devoting a considerable amount of time to the preparation of programs for his coming concert tour. In order to do this work under the very best possible conditions, Mr. Ganz had a practice "shack" built on the grounds near the cottage. In the illustration used here, he is seen standing at the door of this practice room. He spends several hours there each day. The shack is on a hill above his summer place and over-

looking the lake and the White Mountains.

Mr. Ganz will make one of the most extended tours he has ever had in this country. It will take him to the far West and South.

## WRITES SONG FOR NATIVE TOWN

Cadman Composes Chorus for Jubilee of Duquesne, Pa.

Charles Wakefield Cadman is now at his cabin, "Daoma Lodge," with his mother, at Estes Park, Col., fishing, climbing and tramping preparatory to his Eastern trip of three months with Princess Tsianina in their American Indian music-talk. After leaving the cabin, the composer will go direct to Duquesne, Pa., his boyhood town, where a silver jubilee is being held for several days and where he will conduct a chorus of several thousand children in a "town song" entitled "Duquesne," which he has composed especially for the occasion. It is arranged with brass band accompaniment and is along school and civic song lines and with rousing rhythms.

After work on some new compositions with his collaborator, Nelle Eberhart of Pittsburgh, Mr. Cadman will leave for New York, where, with the Princess, he will appear at Aeolian Hall Oct. 17, the first time for his novel entertainment in the Metropolis and Tsianina's first appearance vocally in that city.

They also appear in November on the Carl Kinsey course at Chicago, with appearances in Duluth, Milwaukee, Galesburg (Ill.), St. Louis and other cities. Their tour will end the middle of December, when Cadman returns to his home at Los Angeles for serious composition.

### Appropriate to the Occasion

There is a story told by Dr. H. J. Stewart of San Francisco, says *The Etude*, of an occasion when he invited a friend to sing after the sermon at a missionary service. They were warned beforehand that the service, being of a special character, there would be more than one sermon. But when, one after another, six clergymen had given their experiences of missionary work in more or less lengthy sermons, it became time for the soloist, who responded with: "It is enough! Lord, now take away my life."



# MUSICAL AMERICA'S OPEN FORUM

A Reminiscence of Old Steinway Hall  
To the Editor of MUSICAL AMERICA:

The passing of Steinway Hall and the reminiscences of "Mephisto" recall an incident which I witnessed in Steinway Hall in 1882. It was at an afternoon concert, in which Christine Nilsson, the Theodore Thomas Orchestra and Hope Glenn, a young English contralto, who was making her first tour in this country, took part. The hall was well filled with an enthusiastic audience, which was, of course, especially interested in Mme. Nilsson. The particular incident to which I refer had to do with Mme. Nilsson's singing of "Suwanee River" as an encore. The audience was duly affected to tears, as was frequently the case when this consummate artist sang this song of the people.

Miss Glenn was down on the program to sing immediately after. The situation was a difficult one for the young stranger. The audience, still under the spell of Nilsson's singing, was in no mood to give a stranger an adequate hearing, and the sense of inattention was perceptibly in the air. Miss Glenn, very simply dressed in white, came forward and sang Hullah's "Three Fishers." Her voice was exceptionally rich and sympathetic, her manner quiet and unpretentious. Every word was distinctly enunciated. Voice, tone quality and interpretation united in a vivid vocal picture of the scene depicted by the song. With ever increasing intensity the meaning of the song was unfolded, until, in the last verse, we could fairly see the bodies lying on the sand with the women weeping and wringing their hands in uncontrollable grief, and the final "but men must work and women must weep" was given with tremendous power.

Mme. Nilsson and "Suwanee River" were forgotten. The audience was completely dominated by the modest young singer and, as she quietly left the platform, there was a moment of intense hush, followed by a roar of applause that seemingly would never cease.

I have never forgotten the scene and the singing of the song is still fresh in my consciousness. Hope Glenn died soon after her return to England.

ARTHUR L. MANCHESTER.  
Georgetown, Tex., Aug. 19, 1916.

## "Classical" and "Popular" Music

To the Editor of MUSICAL AMERICA:

'Tis a pity that, with an audience as judge in Pittsburgh's dispute as to "classical" versus "popular" music in park concerts, a "draw" was declared, or, at least, as your Pittsburgh correspondent describes it, the classical received perhaps a shade more of the applause. It is unfortunate, I repeat, that the vote was not more decisive, for we are now no nearer a solution of the question than before.

A "highbrow" with whom I discussed the matter demolished the whole thing (to his satisfaction) with this sweeping statement: "It's all a question of the kind of audience. If it is a good audience it will like good music; if it is a bad audience it will like bad music—that's all there is to it." Begging your pardon, friend, that is not all there is to it.

Suppose we take the audience at a better class "movie" house, where music forms an important part of the entertainment—theaters like the Strand, Rialto, Broadway or Academy of Music in New York. Now, while the audience

enjoys the music, it is primarily the pictures that it comes to see. Further, the prices are low and the audience is representative of various classes. Now, let the orchestra play a medley of current popular songs or a selection from some musical comedy and the applause may be hearty, but not effusive. Yet let the orchestra play some good overture or other "classical" number and there will come forth a roar of applause such as to astound those who believe that the ordinary audience (and this is a crowd of "movie" enthusiasts) prefers the popular music to the good. It all may be summed up thus:

If the popular music had more appeal to the public the orchestra leaders would feature it and not the "classical" kind. The answer is—they don't; the good music is far in the majority on the programs of these theaters.

In the account of the Pittsburgh concert on page 21 of your Aug. 26 issue we find this significant statement:

Some of the so-called popular numbers played were unrecognized, but the audience did recognize most of the classical numbers.

That's just it! People overestimate the hold that popular music has on what they are pleased to regard as persons with low brows. There is no denying the value of popular music as a factor in the intimate social life of young people—for their dancing, for their "close harmony" gatherings around the piano, etc. It is also useful for convivial gatherings of men. For all such occasions a Beethoven sonata or a Schubert *lied* would be manifestly unsuitable. Yet the popular music in itself does not enter into the hearts of the people in the way that the real music does—and very little of it enters into their memories. Ask any crowd to sing six of the most popular songs of the day and you'll have a hard time to get them to "join in" on one.

In other words, when band or orchestra leaders set before their hearers popular music, they set before them music with which in nine cases out of ten they are not as familiar as they are with much of the "classical" music. And the classical music with which they are familiar has a greater applause-winning power with them because it is intrinsically better music. The duty of the leader then is to widen constantly the acquaintance of his public with the better music. Whereas the playing of popular music is a speculative venture, the energy spent on popularizing good music will be dividend-bearing. That seems simple enough, doesn't it? But there are many who are too dense to see it and to act upon it.

Very truly yours,

KARL SHERMAN.

New York, Aug. 28, 1916.

## American Writers on Music in Grove's Dictionary

To the Editor of MUSICAL AMERICA:

Not long ago a letter of mine was published in your paper in which I alluded unfavorably to the fact that no American writer on music had a place in the new edition of Grove's Dictionary of Music and Musicians excepting Mr. H. E. Krehbiel, the American editor of the dictionary. I have since been assured by an unquestionable authority that Mr. Krehbiel was in no way responsible for this circumstance, that the editor-in-chief, Mr. J. A. Fuller-Maitland, wrote and inserted the notice of Mr. Krehbiel without the latter's knowl-

edge; in fact, keeping the matter secret from him in order to forestall the objection which he would offer to such a notice.

In justice to Mr. Krehbiel, for whose work I have the highest esteem, I gladly make this correction.

In justice to myself, however, I ought to say that my error was a perfectly natural one. I have heard the omission of all other American musical critics from Grove's Dictionary in favor of Mr. Krehbiel commented upon with surprise by other musicians. Certainly Mr. Fuller-Maitland did a disservice to his American contributor, for he might easily have guessed the inference that was drawn. But benefit often arises out of error, and perhaps my former letter was not altogether unfortunate, since it has resulted in giving to American musicians the real facts in the case.

I wish to say also that the previous letter of mine was not intended for publication, but I am reconciled if good instead of harm has come out of it.

Very truly yours,

EDWARD DICKINSON.

Oberlin, Ohio, Aug. 22, 1916.

## The American Habit of Conservatism

To the Editor of MUSICAL AMERICA:

In MUSICAL AMERICA of Aug. 12 Pasquale Amato, the famous Metropolitan baritone, discussing American conventionalism under the headline, "Mannerisms Not Manner," says: "Another illustration of the American neglect of manner is the fact that over here 'manner' is nearly always declared 'mannerism.' That is because by nature Americans are a conservative nation of individuals who hate to be conspicuous or different, because they are afraid of being called queer. For this reason, for example, everyone dresses like everyone else. This continual striving after sameness makes artistic endeavor difficult, for an artist, above everything else, is an individual with a manner peculiar to himself."

These are words worthy of especial consideration for all those progressive-minded persons, whose aim in this life is to create an American art, make it stand for itself and count, to emancipate it from the strict pattern given by European authorities.

Conventionalism in music is stagnation, repression, death. It is an artist's duty, privilege and mark of distinction to express his personality in voice, face, carriage, dress, in new creations, in original constructive thought-lines, in different conceptions of and new viewpoints on things, that long ago may have lost their interest, on account of a deadening conventionalism and conservatism. Public opinion is wax in the hands of the real individual, the super-soul, who, through intuitive conception of the future and through superb self-reliance and perseverance in expressing this original conception, models it (public opinion) into new forms and ways of feeling and thinking.

Life is ever-progressive, ever-changing, and even art has "infinite manifestations." Conventionalism often is only fear and laziness, fear of one's inability to grasp the new, a shrinking from the mental effort of concentration on things different. And then there is fear for what "others may say." Of course, they generally say the same as you, owing to a secret fear that you may think they are "queer."

No! Signor Amato is right: "The continual striving after sameness makes artistic endeavor difficult." Not only difficult, but impossible. The great men and women, the master-minds, who push evolution onward with 150 horsepower, be it in music, painting, invention or anything else, are the intrepid souls with beautiful vision, who see something new, something bigger, something more marvelous. They seek individuality, originality and express it everlastingly.

Very sincerely yours,

LIEUT. PERCY RICHARDS.

New York, Aug. 10, 1916.

## Ferrari-Fontana Did Sing with the Chicago Opera Co.

To the Editor of MUSICAL AMERICA:

One dislikes to disagree with such a favorite as your Mephisto, but my memory, refreshed by my program, tells me that Mephisto was mistaken when he stated that Ferrari-Fontana had not sung with the Chicago Opera Company last season owing to his having had a disagreement with Cleofonte Campanini, the manager, because he had accepted an engagement to sing in "L'Amore dei Tre Re," with the Rabinoff Company.

On Jan. 3, 1916, Ferrari-Fontana sang *Canio* in "Pagliacci" to Carmen Melis's *Nedda*, and a splendid *Canio* he was. That is an admission, too, for a woman of Irish parentage, who journeyed from Columbus to Chicago to hear John McCormack sing in "Don Giovanni" that evening.

However, I had heard Mr. McCormack and Miss Farrar in "La Bohème" New Year's Eve, and felt more than repaid for the discomfort of the long journey.

Yours very truly,

HELENA C. SWICKARD.

Columbus, Ohio, Aug. 18, 1916.

## Food for the Music-Loving Mind

To the Editor of MUSICAL AMERICA:

In enclosing my check for renewal of my subscription to your paper, let me also renew my expression of appreciation. I am reminded of a saying attributed to Mohammed: "If I had two loaves of bread, and were starving, I would sell one and buy hyacinths, for they would feed my soul."

MUSICAL AMERICA is food for the music-loving mind. It both feeds and instructs the mind, and furnishes wholesome entertainment in variety and abundance in its chosen sphere. There is nothing innutritious in its contributed articles. They evidently anticipate the needs of the reader and make such provision therefor as is virile, stimulating and healthful.

I am increasingly fond of the paper, and look forward to its weekly visits with uniform pleasure.

OLIVER S. METZLER,

Pastor Trinity Methodist Episcopal Church.

Lockhaven, Pa., Aug. 1, 1916.

## Kind Words from Kentucky

To the Editor of MUSICAL AMERICA:

In renewing my subscription for another year, I cannot refrain from writing in appreciation of the great good and enjoyment the paper has been to me. Its coming each week is eagerly awaited, and the only complaint I can make is that many times I am tempted to neglect other duties in order to delve into the interesting articles and news items contained therein. I often hand my old copies to my pupils and take pleasure in recommending it on every occasion—in fact, I don't see how anyone interested in music can do without it.

With sincerest good wishes for continued success, I am

Sincerely,

MYRTLE V. KESHEIMER.

Lexington, Ky., Aug. 8, 1916.



# CINCINNATI SYMPHONY ORCHESTRA

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## Another Violin Prodigy Becomes An Artist of Mature Distinction

Sascha Jacobinoff, Young Philadelphian, Returns from Europe for Tour After Successes Abroad—His Going for Study with Carl Flesch Made Possible by Generosity of Influential Persons in Home City

PHILADELPHIA, Aug. 21.—One of the most notable of the several examples which Philadelphia has furnished as proof that the youthful musical prodigy, safely guided and properly trained, may become an artist of genuine ability and distinction, is presented in the person of Sascha Jacobinoff, the violinist,

Philadelphia Music Bureau, which will have the exclusive direction of Jacobinoff's professional activities during the coming season, preparations already having been made for several concert and recital appearances.

### His Appearances Abroad

Before returning to this country Jacobinoff made a number of highly suc-



Sascha Jacobinoff, the Violinist, as He Was at the Age of Thirteen, When He Made His First Appearance in Philadelphia, and as He Is To-day, After Returning from Five Years' Study in Europe, Where He Was a Pupil of Carl Flesch. Mr. Jacobinoff Will Make His First American Tour the Coming Season, Under the Direction of the Philadelphia Musical Bureau

Photo © Rembrandt Studio, Philadelphia

who returned from Europe last March and who will make his first American tour the coming season.

At the age of thirteen, Jacobinoff was introduced to the Philadelphia public by his teacher, Paul Meyer, making such a favorable impression by his playing of the D Minor Concerto of Wieniawski and other compositions, that he attracted the attention of persons prominent in local musical and social circles. Among these was Mrs. Frederick Hurlburt, who, recognizing the remarkable talent of the boy, interested several influential residents of Germantown in his behalf, with the result that a sum was secured with which to send young Jacobinoff to Europe to complete his musical education.

Now, after having for several years been a pupil of Carl Flesch, with short periods of study with Arrigo Serato and Leopold Auer, Jacobinoff is back in this country with the distinction of having been engaged to appear as soloist with the New York Philharmonic Society, at a concert to be given in the Academy of Music in this city on Monday evening, Nov. 13. This concert is to be given under the local management of the

successful appearances in Europe, winning a marked success. He was engaged for the second time to play with the Cottbus Orchestra in Cottbus, near Berlin, and at Vetschau he played Hugo Kaun's Fantasie for Violin and Orchestra and the B Minor Concerto of D'Ambrosio, being very enthusiastically received. On the latter occasion he also performed the F Major Romanze of Beethoven and Sarasate's difficult "Gypsy Airs," with a mastery and a musical intelligence and appreciation that were pronounced remarkable for his age.

Jacobinoff has studied practically all the important literature of the violin, from the early classics to the most modern works. He expects to play the coming season the Brahms, the Sibelius and Weingartner concertos, the Kaun Fantasiestück, as well as many miscellaneous numbers, including chamber music, and some of the modern sonatas, in which he takes particular delight. When asked to name the composition which he likes best to play, Jacobinoff answered: "The Brahms concerto. This work I consider the greatest ever written for the violin. It is more in the nature of a symphonic poem than of a concerto, and, it seems

to me, is almost too big for the violin. That is," the young artist supplemented, with an enthusiasm which told of his deep regard and unlimited admiration for his teacher, "for any violin except that of Mr. Flesch, who undoubtedly is the greatest interpreter of Brahms."

"It is wonderful," continued Jacobinoff, "how Mr. Flesch teaches this great concerto of Brahms. He takes the piano score and shows the pupil just what the composer meant and illustrates and illuminates in a remarkable manner. He explains clearly why Brahms did certain things, and shows one how to bring out that which the composer intended should be brought out. But in spite of this, Mr. Flesch demands individuality on the part of his pupils. They must first conquer the technical demands and have the composition thoroughly at their command, and then play it with an expression of their own imagination and personality. The pupil is even permitted to overdo, to exaggerate, at first, in order that his real 'self' may be asserted, and then Mr. Flesch will calm him down, eradicate that which has no right to be, and, if the pupil be an apt one, enable him truly to interpret the composer and at the same time give individuality to his playing of the composition."

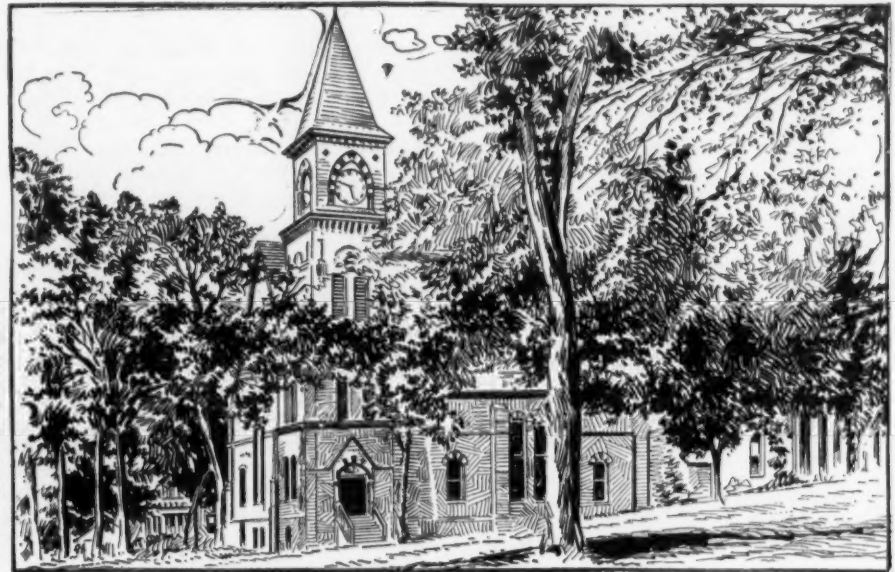
### His Favorite Works

"What other works written for the violin would you name as appealing particularly to you, and as worthy of classification among the greatest?" the artist was asked.

"Well, I should call the Tschaikowsky concerto one of the greatest, in its own way, and then there are the Saint-Saëns, the D'Ambrosio and the Lalo 'Symphonie Espagnole,' all of which I expect to play this season. I am especially fond of many of the modern works and shall feature some of these in my recitals. I believe that the audiences of to-day enjoy the old masterpieces, but they welcome also, in my opinion, something in the way of a novelty, provided the novelty is a worthy one."

Of course, being little more than a boy, after all, though matured in his artistic training and experience, Jacobinoff has a natural fondness for many things aside from his violin. His particular hobbies are chess and baseball. "Yes, I'm a regular 'fan,'" he confesses, "when it comes to baseball, and few things delight me more than a good, stiff problem in chess. See, I carry this miniature chess-board around with me in my pocket, and once I was so busy studying it on a street car that I fell off and narrowly escaped a serious accident. As for baseball—well, I'm something of a player myself, although I have had to forego the pleasure of handling bat and ball. A violinist has to think of his fingers, hands and arms, you know, and ball playing is not exactly a gentle pastime. But I can go to games and I do, every chance I get. In fact, I don't miss many of the professional games here in Philadelphia, or wherever I happen to be where there is one, and one of the pleasantest experiences I have had in a long time was being introduced to the members of the Phillies this summer by Mayor Lang of St. Petersburg, Fla. You see, Mayor Lang was in Philadelphia, and as I happened to meet him and the Phillies sent him a box for all their games here, he kindly took me along, and I had the pleasure of enjoying a fine game in a box seat and of meeting a number of the National League champions afterward."

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## RABINOFF OPERA FOR BIRMINGHAM

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BIRMINGHAM, ALA., Aug. 24.—Birmingham is virtually assured of its second season of grand opera by the Boston National Grand Opera Company through the determination of several progressive citizens to lend the necessary co-operation to make sure of annual visits here of this distinguished organization.

Pierre V. R. Key, assistant to Managing Director Max Rabinoff, conferred with these Birmingham citizens. It was decided to organize on a large scale the Birmingham Grand Opera Committee, to be composed of not less than fifty and possibly one hundred representative residents of this community. This committee will then ask the co-operation of the

Music Study Club, the Business Men's League, the Chamber of Commerce, the Rotary Club and all other organizations of the city that should be affiliated with the movement.

The formation of the Birmingham Grand Opera Committee will take place late in September or early in October, when plans are to be arranged for the guarantee.

"It is Mr. Rabinoff's determination," said Mr. Key, "to give three performances to the Birmingham public, probably on the evenings of Feb. 28 and March 1 and the afternoon of March 1.

"For Birmingham Mr. Rabinoff offers many operas for the choice of the people, among them Giordano's 'Andrea Chenier' and Verdi's 'Rigoletto,' in which there is to be introduced to this country a new coloratura soprano, Mlle. Nadina Legat; Puccini's 'Tosca,' 'Iris' by Mascagni, in which the Japanese prima donna, Tamaki Miura, will be heard; 'Faust,' with the complete Walpurgis Night Ballet; 'Tales of Hoffmann' and 'Hänsel und Gretel' are other operas available.

"Among the new singers is Enrico Arensen, for the last six years a leading tenor at both the Paris Opéra and the Petrograd Imperial opera. José Segura-Tallien, baritone, is another new-comer, as are Maria Winetzka, mezzo-soprano, and Eugenio Mariacheff, who has taken the basso position so long held by Chaliapine. Mabel Riegelman, soprano, formerly of the Chicago Opera Company; Virgilio Lazzari, an Italian basso, and Dorothy Pollis, a lyric soprano, are some of the other artists who have never sung with the Boston Opera before. Yet another is Tovia Kittay, the young tenor who was found in the streets of New York four years ago and was trained by Pasquale Amato. A. H. C.

Mae Hotz Sings "Butterfly" Music at Willow Grove

At her recent appearances on Aug. 9 and 18 at Willow Grove, Philadelphia, with Wassili Leys and his orchestra, Mae Hotz scored a distinct success. "Madama Butterfly" was given in concert form on both occasions and Miss Hotz's interpretation of the title rôle evoked such enthusiasm that each time she was compelled to repeat portions of the rôle. A notable fact with regard to her Willow Grove engagements is that Miss Hotz is the only soloist to have appeared there this season with more than one organization, having sung earlier in the season with Victor Herbert and his orchestra.

Columbia Company Features Sembach Records

Johannes Sembach, the Wagnerian tenor of the Metropolitan Opera Company, has just made his début as a maker of phonograph records. The Columbia company, for whom he is singing, features him in a series of extensively published advertisements. Several of these Sembach announcements have already been arranged for in the advertising sections of the *Saturday Evening Post*, *Everybody's Magazine* and *Outing*.

## SAINTON TO RETURN TO MINNEAPOLIS

Conductor to Make That City His  
Home After Season of Work  
in Operetta

MINNEAPOLIS, MINN., Aug. 16.—Joseph Sainton said "goodby" for a season at the last of the summer's civic concerts at Lake Harriet Friday night.

The large audience and live enthusiasm bespoke the place held by Mr. Sainton in the estimation of the public. Further evidence of the mutual feeling between conductor and the city may be recognized in the expressed intention of Mr. Sainton to return to Minneapolis another summer in the expectation of making the city his permanent home. An engagement with the Savage forces of New York claims his services during the approaching winter.

The final program of the season comprised a concert presentation of excerpts from "Aida," "Faust," "Rigoletto," "Lucia" and "Cavalleria Rusticana," by soloists, full chorus and orchestra. Edwin Skeddon, Elinor Navary, Kathryn Irving and Vernon Dalhart, of the soloists regularly engaged for the season, were assisted by Katherine Todd and Percy Long, local singers. These, separately and collectively, were found to have made many friends. Mr. Skeddon has been encouraged to remain here and has opened a studio.

The success of the concerts has reflected much credit upon Secretary Ridgway. The extreme heat which has visited Minnesota during July and August has had its effect for the good upon the attendance and many a stifling hour has been made bearable, even enjoyable, through the musical and natural attractions at Lake Harriet. F. L. C. B.

Florio Pupil for Leading Rôle in "Princess Pat"

David Juisano, a pupil of M. Florio, the noted New York vocal instructor, has been engaged for the rôle of the Italian Prince in "Princess Pat," Victor Herbert's comic opera, which is to open at the Standard Theater, New York, on Sept. 4. Mr. Juisano's splendid baritone voice has developed steadily under the careful guidance of M. Florio. Another distinguished pupil of M. Florio is Charlotte Le Grand, who was Eleanor Painter's understudy in "Princess Pat" last season. Miss Le Grand intends to prepare herself for grand opera, continuing her studies with M. Florio.

Bangor Bands Continue Activities

BANGOR, ME., Aug. 25.—The Bangor Band, Adelbert W. Sprague, conductor, on Aug. 21, at Davenport Park, gave its last municipal concert. The series has been well attended, and the programs arranged by Mr. Sprague have been up to the usual standard, containing a few


classical works of the heavier style, the remainder of the programs being devoted to numbers from well-known light operas and patriotic music. On the last program there was a new march, "Uncle Sam's Favorite," by Harry D. O'Neil, solo cornetist of the band, who for several years was a member of the Marine Band of Washington, D. C. The standard numbers presented were Schumann's "Träumerei" and Meyerbeer's Coronation March from "The Prophet." In addition to the municipal series, the band gives a Sunday afternoon course at Riverside Park.

Mortimer Browning, Organist, and Wife in Joint Recital

NULFORD, DEL., Aug. 23.—Mortimer Browning, organist, and his wife, Pauline Abbott Browning, soprano, have been traveling through Maryland and Delaware during the summer, and at present are visiting former Senator and Mrs. S. John Abbott, Nulford, Del. Although they have been on a vacation, their musical activities have kept up. Mr. Browning has played church services nearly every Sunday and recently he and his wife appeared jointly in recital, scoring an emphatic success. Mr. and Mrs. Browning will soon return to Greensboro, N. C., where Mr. Browning is head of the organ department at the Greensboro College for Women.

Opera, says the *Chicago Tribune*, is the modern American equivalent of the Roman arena—the only outlet for the primordial growl within us. Had Beriza, Harrold, and Scott flinched before the deadly high note, it would be the public thumb turned down for them. They get the plaudits of the multitude and a purse apiece for having, like good gladiators, wrestled music to a fall.

Victor Herbert and Irving Berlin are to supply the music for the new musical production, "The Century Girl," to be given at the Century Theater, New York, early in October. Joseph Urban will design and paint the scenery, and the costumes will be designed by Raphael Kirchner, the Viennese artist, who has lately come to America.



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## A FRENCH MASTER OF MUSICAL THEORY

**André Gedalge's Teachings the Fountain Head of the Achievements of the Younger French School—Ravel, Florent Schmitt, Enesco, Ducasse and Other Famous Men Among His Composer-Pupils—His Own Compositions Numerous**

By GILBERT ELLIOTT, Jr.

[EDITOR'S NOTE—So far as we can ascertain, this is the first interview with M. Gedalge to be published in this country.]

It is rare that the fame of a teacher outgrows the circle of his profession. The success of his pupils, rather than any personal acclaim is the usual reward in his *metier*. Nevertheless, musical history has from time to time brought down to us the names of certain noted pedagogues, who have escaped the oblivion which sooner or later covers their lesser colleagues because of the brilliant qualities of their teaching. In our own generation Leschetizky, Leopold von Auer and Jean de Reszke might be cited as masters of such a character.

More recently another name has been gradually making itself known as altogether worthy to be ranked with such as these. Musical theory is the subject of this master; a fact, which, in itself, renders it unlikely that anything but sterling merit would gain him that wider recognition which perhaps comes more easily to instrumentalists and vocalists. His name is André Gedalge. And those who wish to know in what fashion he has merited such a position have but to look at the achievements of the younger French school, of which he has been the veritable fountain head. If on the American side of the water his work is just beginning to be known, it is because the modesty and sincerity of the man have prevented his taking advantage of opportunities for publicity eagerly seized by less conscientious savants.

When I first asked the Maître to say a few words for publication he protested that he had nothing to talk about. But he courteously asked me to *déjeuner* at his home at Chessy, near Lagny, and finally agreed that he would think the matter over in the interim. Accordingly, I set off post haste to my "Commissaire de Police" to procure the indispensable *Sauf-Conduit*. To my dismay, however, I found that Chessy being in the Department of Seine et Oise, was included in the "Zone des Armées." Consequently permission to go there must be obtained from the military authorities, and was a matter of two or three weeks' waiting. Nevertheless, I did not give up my quest. And finally I persuaded the Maître to find me a half hour in among the lessons which, in spite of the war, he continues to give in Paris two days in each week.

His studio is situated in an out-of-the-way quarter of old Paris, on the Faubourg St. Denis and the visitor, to arrive there, must pass the Gare de l'Est, where the *vrais poilus* can be seen coming in *en permission* from the battlefields of the Somme. A climb of four flights of stairs brought me to his door, where my ring was answered by the Maître himself. A small man, well advanced in middle age, and wearing a blue Wagnerian cap, he impressed one by the penetration of his glance and a certain vigorous habit of speaking directly to the point, no matter what the subject of the conversation.

I asked him to tell me how he had come to devote his life to the teaching of theory. Sitting beside me at his window, which commanded a view of the undulating sea of Paris roofs, he gave me a brief sketch of his life.



André Gedalge, Eminent French Musical Pedagogue, in His Study at Chessy (It May Be Noted That He Uses No Piano in Composing) and, to the Left, Fishing in the Marne, a Short Distance from the Scene of the Famous Battle

### Early Struggles

"I was born," he began, "in Paris in December, 1856. I learned solfeggio at the Lycée, where I also had a few piano lessons, and began to compose while very young, using a figured notation. School finished, I entered the publishing house of my father, but continued to compose at night and in secret, for he frowned on my musical activities. And it was not until I was twenty-seven and one-half years old that I one day declared to him that I wanted to follow a musical career. 'Very well,' he said, 'there is the door.' Thus I began my musical life with no money and no knowledge of music save the little I had learned in school.

"Some time previous to this, I had gone to the publisher, Hartmann's, to buy a copy of 'Le Roi de Lahore.' Its author, Massenet, who was then very young, was standing there at the time and spoke kindly to me. He looked at some of my compositions and wrote a letter to my father in my behalf—unfortunately without result. Accordingly, I now bethought me again of his interest and went to see him. He received me kindly, but on learning my age dismissed me as too old to begin.

"I then thought of Reyer, for whose 'Salambo' I had a great admiration. With some of my music under my arm I went in search of him. He lived all alone in Montmartre in an old house on Rue La Tour d'Auvergne. At my ring he thrust his head out of the door and gruffly demanded my business, asking if this was some new 'cochonnerie.' I persuaded him to allow me to enter and played some of my music on the ancient piano which he possessed. I had scarcely commenced when his manner altogether changed. At length muttering something about being unable to teach what he did not know himself, he put on his hat and took me to see Guiraud, then professor at the Conservatoire. The latter lived in Rue Pigalle (famous as the residence of Georges Sand and Eugene Scribe) and being a true boulevardier never rose until 12.30. We found him still asleep, but left a note, and the following day he made an appointment to see me. This was in October, 1884. Guiraud took me into his class of counterpoint and fugue at the Conservatoire, and in May, 1885, I entered the *concours* for the Prix de Rome and received a mention. The next year I received the second prize."

### Guiraud's Teachings

At this point I interrupted to ask about the class of Guiraud in which Debussy and Dukas were also pupils. "Guiraud," he remarked, "was an un-

usual teacher. In class he spoke very little, but what he said was wonderfully pertinent and to the point. To me, who would frequently demand the reasons for each step, he would sometimes reply, 'Je ne sais pas, mon ami, mais on fait comme ça.'

"I stayed at the Conservatoire as assistant to Guiraud and began to give a few private lessons. But as yet I knew no harmony. My compositions sounded vague, but I could not tell exactly why. One day as I was showing one to Alfred Bachelet (to-day well known as a song composer), he suddenly asked me why I had a new harmony for each note. This was like a flash of light to me. I took my work home and strove to find a solution to the harmonic problems it presented. Gradually I began to understand and to work out a theory of harmony for myself, learning much from my pupils, meanwhile, until the whole subject was entirely clear in my mind.

"In 1892 Guiraud died and Massenet asked me to assist him in his class of counterpoint. This I continued to do until 1900, when he left the Conservatoire. I then began to direct my own class of counterpoint, which I still continue to do."

### Theory of Harmonic Writing

Maître Gedalge is a firm champion of our modern major and minor tonalities as the basis of all harmonic writing. "I consider," he said, "that any system forcing the pupil to begin with a study of the old modes, such as, for instance, that practised at the Schola Cantorum (Vincent D'Indy's school), is comparable to beginning the study of a modern language with its twelfth century forms and is likely to give the young pupil a false sense of harmony. Theoretic teaching should be based on the fundamental principles of our tonal system and no other. I think the best proof of the correctness of my views on this subject is that among my pupils are harmonists of such mastery but widely different talents as Maurice Ravel and Georges Enesco."

Speaking of the whole tone scale, Gedalge uttered an exclamation of annoyance. "Yes," he said, "I know it is *à la mode* to write in the whole tone scale, which, by the way, was known in the Middle Ages as the 'Sorcerer's Scale' and is consequently nothing new. Many who know nothing about it have tried to do it. As a matter of fact, those whom they are striving to copy write in no such scale. Consider Debussy, for instance. On careful analysis one will find that no composer is more tonal than he, that no one seats his music on a more solid

major and minor harmonic foundation. To be sure, his melodies may follow this scale at various times, but as it is purely a melodic scale, possessing no harmonic dominant, it cannot be used for harmony also and, therefore, one cannot properly be said to write in this scale. For those who, not knowing this, attempt to make a harmonic basis of it, I have only my pity." The import of this view will be realized in the fact that among Gedalge's pupils are the foremost of the younger Frenchmen who have been accused of being all kinds of "whole-toners."

### Interest in America

The Maître is much interested in America and has had many American pupils. Speaking of us, he said he feared our chief fault was that we were inclined to make too much of a business of music. He found us poorly grounded in the rudiments and unaccountably neglectful of the important subject of solfeggio, which is given as a three-year course at the Paris Conservatoire. He found our young composers possessed of good natural talents and thought that, when we remedied these faults of preparation, we should develop some excellent musicians. Finally, he warned us against various European fakers, teachers, schools, etc., which had in some fashion or other acquired a considerable reputation, but at which the teaching was of a highly inferior sort. As I was bidding him farewell the Maître remarked, "If I were not so old I should surely visit your country, for I would like to confer with musical friends there."

Although known principally as a teacher, André Gedalge has to his credit a number of interesting compositions. Among these are "Yvette," a pantomime in four acts, played in 1891 in Paris and London; "Phoebe," a ballet given at the Opéra Comique in 1900, and two lyric dramas, "Lita" and "La Force de Cadin." Purely instrumental works are his three symphonies which have received many French performances, a concerto for piano and orchestra and two sonatas for violin and piano. Among his lesser works are fugues and études for the piano, and numerous songs, not the least interesting being settings of some remarkable French translations of Robert Burns. Gedalge is author of a monumental and unsurpassed treatise on fugue.

A list of Gedalge's pupils embraces names of many nationalities and, before the war, it included a number of young Germans, who had gone to him after graduating from such conservatories as those of Leipzig and Dresden. Among his most prominent composer-pupils are Maurice Ravel, Florent Schmitt, Georges Enesco, Roger Ducasse, René Baton, Max d'Ollone, Henri Rabaud, Charles Koechlin, Charles Levadé, Fernand Halpin, André Bloch, Lazare Levy and Grace Spinelli. Of these he considers the first three his most brilliant disciples and lays special emphasis on the remarkable work of the young Roumanian violinist, Georges Enesco. Enesco's music, he says, has virility and will live.

Among his best known American pupils are Chalmers Clifton, conductor of the Cecilia Society of Boston; Stuart Mason of the faculty of the New England Conservatory, and John Beach.

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# NEW MUSIC—VOCAL AND INSTRUMENTAL

WHEN the poems of Rupert Brooke were first issued last year, and soon after widely discussed, the one poem that seemed to hold the attention of all was his sonnet "The Soldier." Perhaps it had an especial appeal, because it was written shortly before he died; and he died as a soldier in a foreign land. Nevertheless, the fact remains that this sonnet seems to possess that which makes a poem immortal. Already it is become a classic. Men and women of intellect know it, as they do a Keats or Shelley poem. And the opposition of those who enjoy speaking of the "Brooke Myth" and the like can not harm it. We are certain that William Butler Yeats when he said of Rupert Brooke: "He is the

handsomest man in England and wears the most beautiful shirts," forgot to add: "He has written some of the most beautiful lyric poetry that has come out of England since Shelley and Keats."

That this poem would be set to music by someone was naturally understood. And those that loved the poem entertained fears; for sonnets are not easy things to compose to, and this one required a man who had more than talent to do it.

Fortunately H. T. Burleigh has done it, and he has done it so well that we do not feel that we can be particularly interested in future settings of the poem. Mr. Burleigh has written a tone-poem for voice and piano in setting "The Soldier." It opens in somber E Flat Minor (in the baritone key), *Moderato*, 4/4 time, *quasi una marcia funebre*. One hears the tread of the men burying Brooke by torch-light on the Island of Lemnos in April, 1915. The march stops and the voice enters on those now famous lines "If I should die." Throughout the song Mr. Burleigh has employed "The British Grenadiers" and "Rule Britannia," never in a descriptive manner, but worked into the song as an integral part. And what lovely use he has made of the old "British Grenadiers" by treating it toward the close of the song as a vocal phrase for the voice very slowly! The thematic material is distinguished; the development masterly. It rises in more than one place to the symphonic, with those broad lines on which Mr. Burleigh now creates his music.

From the singer's standpoint it is a superb song, both for a recital and for a miscellaneous concert. It is to be hoped sincerely that singers will not consider it a propaganda product. Mr. Burleigh is quite as incapable of such a thing as, we are sure, was Rupert Brooke. Even at the present time, when nationality seems to have taken on a new significance and races look at one another with hatred, it should be possible to consider an art-song on its merits as art and not seek in it an ulterior motive. Mr. Brooke's poem is bigger than national lines; so is Mr. Burleigh's music. It is a song that should win new laurels for H. T. Burleigh, for it stands high in his list, adding to his already notable contribution a big inspired composition, executed with mastery and created with human understanding.

It is issued in three keys.

COMMANDING respect from all serious musicians, Clarence Lucas has published his Prelude and Fugue in F Minor for the piano through the house of G. Schirmer.† This is the most ambitious Lucas work we have yet examined, and we are happy to say that it impresses us as the finest product he has given us.

The Prelude consists of the statement of the main theme, a bold and rugged unornamented melody in F Minor, 3/4 time, *Maestoso*, followed by various movements, *Allegro moderato*, *Con fuoco*, *Adagio*, etc., these in the manner of

\*"THE SOLDIER." Song for a Solo Voice with Piano Accompaniment. By H. T. Burleigh. Price 75 cents. New York: G. Ricordi & Co.

†PRELUDE AND FUGUE IN F MINOR. For the Piano. By Clarence Lucas, Op. 38. Price \$1.25 net. New York: G. Schirmer.

variations. They are all short portions, welded together with great skill, and they lead to an imposing four-voiced fugue. Mr. Lucas has here written in the noble old fugue form in a manner that calls forth from us enthusiastic approval. He has set out to write a fugue and has written one, without the deviations from the strict form that so many contemporary composers permit themselves. This is a real fugue, and it will make a splendid effect when played by a big pianist. Mark Hambourg, to whom the composition is dedicated (and who, it is interesting to record, received his first lessons in harmony from Mr. Lucas), performed the work at one of his recitals when he was last in America. The writer did not hear it, but it should suit Mr. Hambourg's heroic and massive style.

It is pianistic to a degree, and is beyond the shadow of a doubt one of the best essays in fugue form by a contemporary composer. Canada should be proud of Clarence Lucas. He is a musician whose erudition and fidelity to high ideals in composition entitle him to honors.

THE house of Ditson issues an anthem for mixed voices, "O Be Joyful in the Lord," by Philip James, another example of this composer's rare ability.‡ He does what few contemporary Americans can do, namely, write music for the church which is quite as good as his secular music. This anthem is modern, vital, inspired, and withal Mr. James has not become too complex in expressing his worthy ideas.

There is also an excellent anthem "My Song Shall Be of Mercy," by John E. West, a very creditable production in that erudite gentleman's familiar manner. It is also for mixed voices.

OLEY SPEAKS has written a new song, "My Homeland," to a poem by Dana Burnet.|| Mr. Burnet's gifts are widely known, and it is with distinct surprise that one meets the line "But it makes my heart to thrill" in his verse. The music is melodious and grateful to sing, quite in Mr. Speaks's usual style. It is issued in three keys, and is dedicated to Clarence Whitehill.

THREE simple anthems, by Cyrus S. Mallard, are issued by the H. W. Gray Co.‡ They are settings for mixed voices of "Nearer, My God, to Thee," "Come and Worship," and "O Praise the Lord." They are simple pieces, ideally suited for church choirs in small towns, and are melodious in character.

A. W. K.

§"O BE JOYFUL IN THE LORD." Anthem for Chorus of Mixed Voices with Organ Accompaniment. By Philip James. Price 12 cents. "MY SONG SHALL BE OF MERCY." Anthem for Chorus of Mixed Voices with Organ Accompaniment. By John E. West. Price 16 cents. Boston: The Oliver Ditson Company.

||"MY HOMELAND." Song for a Solo Voice with Piano Accompaniment. By Oley Speaks. Price 60 cents net. New York: G. Schirmer.

‡"NEARER, MY GOD, TO THEE," "COME AND WORSHIP," "O PRAISE THE LORD." Three Anthems for Chorus of Mixed Voices. By Cyrus S. Mallard. Price 10 cents each the first two, 12 cents the third. New York: The H. W. Gray Company.

## RUSSIAN SYMPHONY TOURS

Orchestra to Play at Winnipeg and Other Canadian Cities

Following its successful appearance with the famous Mendelssohn Choir of Toronto at its festival last February, the Russian Symphony Orchestra has been engaged for a similar festival with another well-known Canadian choral organization, the Winnipeg Oratorio Society, on Feb. 12, 13 and 14. The concerts, six in all, will take place during the winter carnival or *Bonspiel*, when Winnipeg is the mecca for thousands of visitors from all parts of the Western provinces. The three matinées will be orchestral in character, but on the first evening Edgar Schofield, the baritone of St. Bartholomew's Church Choir, New York, will be the soloist. On the second evening the orchestra will assist the Oratorio Society in a performance of "Elijah," in which Mr. Schofield will assume the title rôle. The concluding performance will be given by Lada, the dancer, and the orchestra.

The Winnipeg engagement of the Russians will follow a tour which will begin in January and will include the principal cities of the Dakotas, Minnesota, Montana, Washington and Oregon and the leading cities in British Columbia, Alberta, Saskatchewan and Manitoba.

Another important engagement just booked for the orchestra by the office of John W. Frothingham, Inc., is with the Springfield Choral Society of Springfield, Ohio, on March 12, 13, 14 next, with Emma Roberts, contralto, and Edgar Schofield, baritone, as assisting soloists.

## WERRENATH TO MAKE TOUR

Noted Baritone Re-engaged in Many Southern Cities

Reinald Werrenrath, the American baritone, whose extensive concert tour with Geraldine Farrar last season took him through the South, has been re-engaged in every city in Oklahoma and Texas where he appeared with the famous soprano. Several dates in the East will occupy his time during October. In November he will fill engagements in the Middle West and then tour South later in the month, singing recitals in Tulsa and Oklahoma City. Dallas, Austin, San Antonio, Houston will follow, and at the present writing his managers, the Wolfsohn Bureau, announce that seven other Southern cities are negotiating for the artist's services.

Mr. Werrenrath has been spending the summer at Sound Beach, Conn. He has made several trips to Camden, N. J., to make talking machine records, and his series of three lecture recitals at New York University, his Alma Mater, attracted considerable attention. The Philadelphia Symphony Orchestra has engaged Mr. Werrenrath for five appearances during the coming season.

Anna Strickland, president of the Schumann Club of Bangor, Me., has returned home from Mount Desert, where she has been studying with Francis Rogers, the New York baritone.

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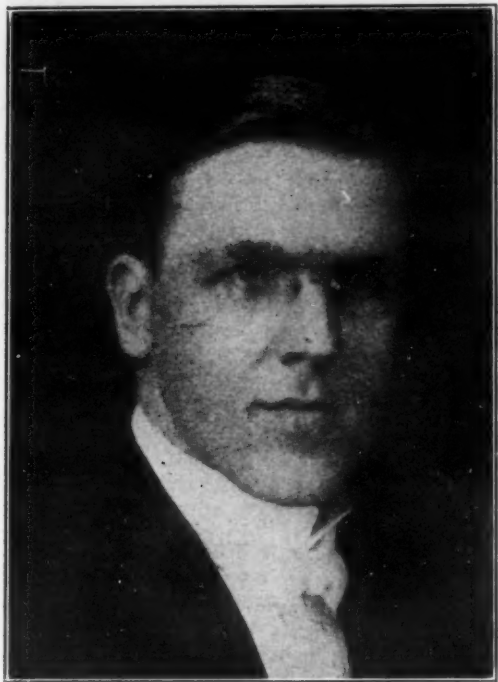
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## BECOMES DIRECTOR OF CONSERVATORY IN OHIO

Matthew Lundquist Goes to Mount Union College at Alliance from Adrian College, Mich.

Matthew Lundquist, a sincere and capable musician, who has directed the musical conservatory at Adrian College, Michigan, for some time, has accepted the position of director of the Conservatory of Music at Mount Union College, Alliance, Ohio. The college has a good endowment, and under Mr. Lundquist's



Matthew Lundquist, Who Has Accepted the Post of Director of the Conservatory of Music at Mount Union College, Alliance, Ohio

energetic and capable direction, the conservatory will, no doubt, take on new life.

Among Mr. Lundquist's plans is the starting of a choral society, with three hundred members.

The vocal department of the college is to be under the direction of Eugen Haesener, who for the past three years served as the principal vocal teacher at the famous Bethany College, Lindsborg, Kan. Mr. Haesener is not only a fine teacher, but an artist and a cultured American.

A Bethany man will also head the violin department.

### Grace Bruné Marcusson's Concert Tours

CHICAGO, Aug. 26.—Grace Bruné Marcusson, soprano, who is her own concert manager, has booked a large number of engagements for the coming season, both for herself and for her quartet, which consists of herself, Hazel Huntley, contralto; Worthe Faulkner, tenor, and John Rankl, bass-baritone. In December the quartet will tour Kansas, Nebraska and Missouri. Mrs. Marcusson's season will begin with a joint recital with Jessie King, pianist, in Chicago, Oct. 29. In January and February she will tour Vir-

ginia, West Virginia, Tennessee, Kentucky, Georgia, Alabama, Florida and Louisiana, and will make a tour to the Pacific Coast in March and April. In November she will sing with the Milwaukee Symphony Orchestra, and in January with the Symphony Orchestra of Parkersburg, W. Va. F. W.

### SINGS TO CATHOLIC CLERGY

George Dostal Wins Praise from Leading Dignitaries of Church

At the Hotel Astor, New York, on Sunday afternoon, Aug. 20, were gathered hundreds of the most prominent dignitaries of the Catholic Church in this country. Cardinal O'Connell of Boston was presiding. The only musical artist on the program was George Dostal of New York. After his first number there was warm applause. After his second number there were cheers and after his "Mother Machree," Cardinal O'Connell praised his singing highly. At the close of the meeting Mr. Dostal was surrounded by hundreds of persons desirous of shaking his hand. A committee of prominent Catholic women from Boston engaged him to give a concert at the Boston Opera House in November.

Over a hundred editors of Catholic papers all over the United States were seated at a banquet in New York. Dostal had been engaged to sing. He was compelled to return again and again, and still they could not get enough. A resolution was passed asking his manager to send to each of the papers a cut of Dostal with a good story to appear in all these papers during the ensuing ten days.

Tali Esen Morgan, Mr. Dostal's manager, states: "I am going on the road myself, visit the largest cities, engage the best concert halls and present Mr. Dostal in concerts myself." Dostal and his assisting artists will be heard in a concert given at Carnegie Hall, New York, on Sunday evening, Oct. 29.

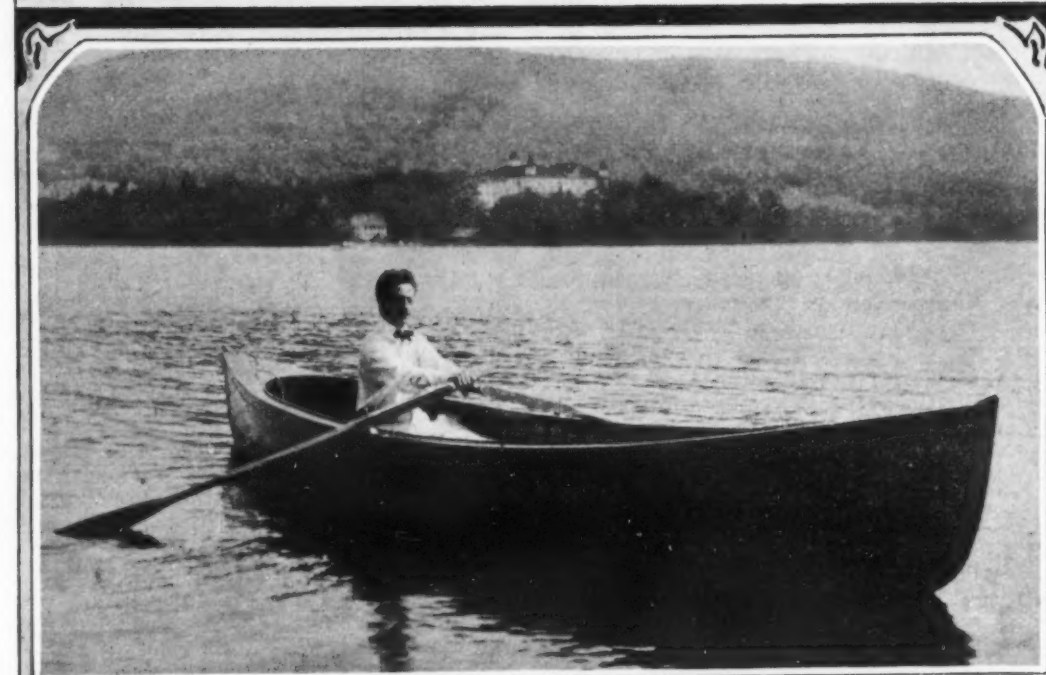
### Woman Impresario for Albany, N. Y.

ALBANY, N. Y., Aug. 28.—Albany is to have a woman impresario this season. The field of concert managers is to be invaded by Katherine O'Reilly of Kinderhook, a newspaper woman, who has arranged for four events in Harmanus Bleecker Hall. The first concert will be in November, when Emmy Destinn of the Metropolitan Opera Company will be heard in song recital. In December she will present Rudolph Ganz and Mme. Yolanda Mero, pianists; in January, the Cincinnati Symphony Orchestra with a personnel of eighty-five instrumentalists, and Jeska Swartz-Morse, formerly of Albany, as soloist, and in February, John McCormack, the Irish tenor. H.

### Bernthaler Closes Pittsburgh Series

PITTSBURGH, PA., Aug. 28.—The season of the Pittsburgh Festival Orchestra on the Schenley Lawn, came to a brilliant end last Friday night. Marjorie Keil Benton was the able soloist and sang the "Liebestod" from "Tristan," the majority of the program being Wagnerian. Carl Bernthaler, who has been conducting the concerts of the Pittsburgh Festival Orchestra, had a number of "guest conductor" nights, in which a number of prominent Pittsburgh musicians took part. Mrs. Edith Taylor Thompson directed the management of the concerts. E. C. S.

## Mme. Viafora Captivates Her Hearers in Long Lake Concert



Above: Mme. Gina Ciaparelli-Viafora. From a Snapshot Taken at Long Lake, N. Y., Where the Noted Soprano Is Spending the Summer and Where She Appeared in a Benefit Concert Last Week. Below: The Singer's Husband, Gianni Viafora, the Distinguished Cartoonist. In the Background Appears the Sagamore Hotel, in Which the Concert Was Given on Aug. 24

THE quaint little village of Long Lake, which nestles close to the heart of the Adirondacks, was moved to enthusiasm last week at a concert given at the Sagamore Hotel for the benefit of St. Henry's Church. Mme. Gina Ciaparelli-Viafora seemed at her best in arias from

Puccini's "Butterfly" and Mascagni's "Cavalleria," as well as in some songs. Preston Phillips, of Chicago, with a rich baritone voice, made the audience see and feel what he sang about in old English and Irish ballads, as well as in some modern songs.

Mme. Viafora's voice seems as fresh and bright as ever. She surprised by the correctness of her German pronunciation in Grieg's "Ich liebe dich."

Mr. Phillips aroused enthusiasm by his sympathetic singing of a Ballynure Ballad.

As usual Mme. Viafora won all hearts by her now noted rendering of Tosti's "Good-bye."

Mme. Pauline Dobson Gold accompanied the singers with rare taste, discretion and skill.

The audience was large and appreciative.

When Reginald De Koven's "Canterbury Pilgrims" is produced at the Metropolitan, Johannes Sembach is to sing the Squire.

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## MUSICAL ABILITY A COMMON INHERITANCE

Foundations of It Innate in Nearly Everyone—Its Development Merely a Question of Right Training—Study of Ancestry of Great Musicians Fails to Show That Their Genius Has Been Due to Any Extraordinary Combination of Heredity—Children of Great Musicians Often Unmusical—Means for Bringing Latent and Almost Universal Talent into Expression

By MRS. EVELYN FLETCHER COPP

[From "The Journal of Heredity"]

IT is generally supposed that musicians are born, not made. A modern student of heredity, for example, writes of musical ability:

"This quality is one that develops so early in the most marked cases that its innateness cannot be questioned. A Bach, matured at 22; a Beethoven, publishing his compositions at 13 and a Mendelssohn at 15; a Mozart, composing at 5 years, are the product of a peculiar protoplasm of whose tenacious qualities we get some notion when we learn that the Bach family comprised twenty eminent musicians and two-score others less eminent."

Following out this line of attack, let us look a little further for evidence that musical ability is innate. Of the Bach family I shall not speak, for its history is well-known; it presents an amount of musical genius unrivaled in history. But if we examine the ancestry of other great musicians, including some of those mentioned by the writer just quoted, we find little to indicate that their pre-eminent musical ability was due to any extraordinary combination of heredity.

Among such cases is Haydn. His father was a wheelwright, his mother had been a cook and, although both were fond of music, neither could be reckoned a musician as we diagnose the term. Schubert is another example; and the immortal Robert Schumann had no ancestors who were even slightly addicted to music. Even the musicians who can point to a musical parent or grandparent have, in many striking instances, seemingly failed to transmit to their offspring even a trace of their stupendous ability. Another interesting point which strikes even the casual observer of the musicians of the past is that musical heredity seems to be anti-suffrage. When heredity might seem to have caused musical ability in the sons, the daughters seem usually not to have been extraordinarily benefited; and in this connection it is also of interest to note that, while many women have excelled as vocal or instrumental performers, the originality necessary to musical composition has been conspicuously lacking and there are no women who come even within hailing distance of Beethoven, Mozart, Handel and a dozen other men we might name.

Now, I do not propose to argue from these facts that musical ability is not a matter of heredity. I think it is a matter of heredity, but that almost everyone possesses the heredity. Twenty years of teaching give me reason to believe that, although great genius will doubtless continue to be sporadic and unaccountable,

real musical ability is much more common than has been supposed. Genius, like murder, will out. It cannot be suppressed by environmental obstacles, but talent, often overlooked, may be discovered and brought to great perfection. It seems, indeed, that music, like poetry, may be a primal talent; that, as all children are born poets, they may also be born musicians and also, very similarly, that as 99 per cent of humanity loses all poetic faculty during the years of early childhood because of the artificial conditions of modern child life, so the very large majority of children lose their native musical ability through lack of training of the ear and mind during their most susceptible period. Education should come to the help of heredity to reclaim and develop man's natural gift.

### Acquiring Positive Pitch

We are all born with ears and they are formed for hearing, as the eye is for seeing; they are, moreover, capable of hearing far more and better than they are accustomed to doing. We carry them around with us everywhere, but we really pay very little attention to them. We let our children speak in a slipshod, indistinct way and we listen carelessly. We leave good talking and singing to the professional musicians and orators, which is just as unreasonable as to leave good seeing to the professional artist and poet. We are only just beginning to learn what the normal ear is capable of for instance in the matter of Positive Pitch, that is, ability to recognize and name musical tones. The lay public has been accustomed to consider Positive Pitch as a gift wrapped in the exclusive tissue of genius and doled out to the ultra musical only. One who can enter a room where a musician is singing or playing and say, "He is singing high C, or baritone B," has hitherto been looked upon as a prodigy. This is by no means necessarily true. By proper training this power may be acquired, speaking very conservatively, by 80 per cent of normal children. Children who have been thought to be entirely lacking in musical ability, some of them apparently tone-deaf, after a few months of training are able to sing "Center C" on demand and to recognize it when it is played or sung and they soon become equally familiar with the other musical tones.

Certainly I do not say that every one can acquire, by training, this once mysterious gift of Positive Pitch, but I know that most people can do so, if they begin at an early age.

This surely indicates that musical talent is much more widespread than has been thought and that the cases we have quoted of the appearance of won-

derful ability in the children of seemingly non-musical parents, may be merely instances of the inheritance of latent characters.

Some children will, of course, not acquire Positive Pitch as quickly as others. There are children who do not so easily learn to write English from dictation as others; but do we therefore allow them to give up and say that they cannot be taught? By the time he is ten or twelve any normal child can learn to write correctly from dictation five hundred words or more. Now, taking every white and black key on the piano there are only eighty-eight. Given a fair chance and a mind unmesmerized by the idea that reading music and Positive Pitch are difficult and require special gift, a child may as easily see mentally the sign for any sound as he sees the words that he hears you dictate to him in English.

That the results of music study have hitherto been so meager is due to parental indifference and the faultiness of the methods of teaching music. Teachers have insisted that the child should not be allowed to play the piano by ear, claiming that this will ruin his musical ear and make reading by sight impossible! Fancy a mother fearing that if her child speaks English first by ear, he will never learn to read it! As music is primarily an art making its first and greatest appeal through the ear, it is unreasonable to suppress the interest and initiative which naturally appear first through the ear and then, later on, by laborious ear training lessons to try to get back the interest and power which we have ignored during the most formative period of the child's life.

### Easily Acquired

The acquirement of musical education is or should be comparatively easy, not only because of the smallness of the musical vocabulary (consisting as we have said of only eighty-eight tones), but also because of the universality of its notation. The present system of musical notation, though perhaps not perfect, has this great advantage, that it is the same all over the civilized world, so that when one learns it in America, the musical thoughts of France, Spain, Germany, Italy or Russia are equally accessible. A child learns to read English easily and well during the first six years of his school life (that is from the age of six to twelve); he might just as easily learn during the same time to read fearlessly and well the universal language of Music.

The first conclusion, then, which I venture to lay before students of heredity, is that they have, with the material at present available, no proper ground for drawing conclusions as to the distribution of musical talent in the population; because there is a great deal which is merely latent, having been denied the possibility of expression. The inheritance of a trait and the expression of a trait are two different things. No student of heredity would consciously ignore the distinction, but in the study of the inheritance of musical ability they have unconsciously ignored it, and therefore their results do not correspond with the reality.

### Apparent Deficiency Discounted

Time and again, as I have said, I have taken children from families where there was apparently no musical ability, and where the child himself was supposed to be utterly deficient in music. The student of heredity, I fear, would unhesitatingly have set down such a child as non-musical because of failure to inherit the prerequisites. Yet this child, after being educated in a natural manner, has acquired Positive Pitch, has learned to compose, to express his own feelings musically, and to analyze compositions which would baffle many teachers.

Thus, although a child may come from

a supposedly unmusical family, it by no means follows that the child cannot develop musical ability of a high order. On the other hand, what of the cases where the child of two musical parents fails to show talent?

I have in mind one striking case of this sort which I met years ago. The father was a pianist of international renown, the mother a gifted musician. With its double inheritance, they confidently expected that the child would surpass either one of them. The child was set to studying music at an early age, but made no progress whatever; he was declared to be dull, uninterested, hopeless.

I was naturally curious to find the reason for this state of affairs: and they were not hard to find. Almost the first inquiry I made disclosed the fact that the child showed a dislike for tedious hours of practicing, and was therefore frequently shut up in a dark closet for an hour or two at a time, to instill in him a greater love for his lessons, and a spirit more obedient to the wishes of his parents. Small wonder that he lost interest in music; and without interest, without an eagerness to learn, little can be done. But where the interest and will exist, it is an unusually defective child that cannot acquire a considerable amount of musical ability; and the same to a less extent holds good of adults.

### Real Music Self-Expression

The value of learning music is not in the number of pieces one may play, but in the musical thoughts one can think. Real music is self-expression and, far from making the child self-centered, it should make him most sympathetic of the efforts of others. A child who has made his own Reverie or dream has the keenest appreciation of a "real composer."

Every human being feels at some time or other the need of music, but this music which he needs is not the artificial substitute which has usurped the place of the real thing. Music can be to each only what he is capable of hearing, feeling and understanding. Therefore when one sits at the piano and plays a Beethoven Sonata which one cannot think, cannot analyze, cannot mentally hear—plays exactly in the manner of the Herr Professor—one is exemplifying the parrot in music and this is an unsatisfactory accepting of the unreal for the real, which gets us nowhere. Man is not the sum total of his words but of his thoughts; and it behooves us to stop copying words, words, words in music and to begin to think and to express ourselves.

When we really believe what we say, that "nothing is too good for the American child," we shall give him eight years' training in the public school in self-expression in music and the results will prove beyond cavil the source and cause and meaning of music. They will also, I am sure, leave no ground for the belief now entertained by some geneticists, that musical ability is a rare "unit character" due, as has been alleged, to some "defect in the protoplasm" which only a few families possess; they will show on a large scale what my own experience has already made clear to me, that musical ability is part of the universal inheritance of man, just as the ability to talk is, and that the differences between individuals in respect to it are due much more to training than to differences in the heredity.



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### Kroeger Closes His Cornell Series with Program of His Music

ITHACA, N. Y., Aug. 17.—The Summer Session of Cornell University closed yesterday. The closing concert given by the chorus under Mr. Dann's direction was a great success. Noteworthy features of the summer session were the weekly lecture recitals given by Ernest Kroeger. His subjects were: "The Emotional and the Picturesque in Music," "Composers of Different Nations," "The Classic, Romantic and Modern Schools," "Richard Wagner and His Operas." The last recital was a Kroeger program, at which Mr. Kroeger played thirteen of his compositions. The last work, "March of the Indian Phantoms," was so enthusiastically received that Mr. Kroeger had to respond to an encore. Andrew D. White, the first president of Cornell, who was in the front row, remained after the recital to congratulate Mr. Kroeger.

### Frank Pallma Launches Minneapolis "Civilization" Orchestra

MINNEAPOLIS, MINN., Aug. 22.—Frank Pallma, conductor and composer, has organized and is directing the orchestra of "Civilization," which opened here last week. Mr. Pallma will be the permanent musical director of all the musical organizations sent out through the Northwest with the "Civilization" spectacle.

### Mr. and Mrs. Francis Rogers in Bar Harbor

In the reading matter accompanying the collection of vacation snapshots on page 13 of last week's MUSICAL AMERICA, the identification of the artists in Picture No. 8 was inadvertently omitted. The photograph showed Francis Rogers, the noted baritone, and Mrs. Rogers, at Bar Harbor, Me.

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## Toledo's Eurydice Club Completes Quarter-Centennial



Charter Members of the Eurydice Club of Toledo, Ohio, Photographed at the Recent Celebration of the Club's Anniversary

TOLEDO, OHIO, Aug. 16.—Recently the Eurydice Club held its twenty-fifth annual luncheon, celebrating the successful completion of a quarter of a century of active work for the advancement of good music. For several years the women of this organization worked faithfully against great odds, and had the satisfaction of seeing a steady growth in musical interest and appreciation. Many famous artists have appeared under

their auspices, some of the best known being Alma Gluck, Corinne Rider-Kelsey (a member of the club), Mme. Schumann-Heink, Antonio Scotti, Henri Scott, Paul Althouse, the Kneisel Quartet and others.

Nine of the charter members of the club were present at the luncheon and sang several of the numbers they gave at their first concert, after which each was presented with a silver photograph frame appropriately engraved. In the

picture, reading from the left, these members are: Mrs. Otto Sand, the present director; Mrs. C. C. Swartzbaugh, Mrs. Frank Thomas, the president; Mrs. R. C. Miller, a prominent vocal teacher; Mrs. Helen Beach Jones, the founder of the club and its director for twenty-two years; Mrs. Albro Blodgett, well-known soprano; Mrs. Frederick Persons, for a number of years president of the club; Sue Love, librarian, and Kathryn Buck, concert manager. E. E. O.

### TO HEAR GIORNI SYMPHONY

Work of Italian Pianist, Who Is to Be Active in Concert Field

Aurelio Giorni, the young Italian pianist, is dividing his time this summer between the famous musicians' colony at Seal Harbor, Me., and an open-air camp in the Adirondacks. In both places he is preparing for the numerous appearances for which he is scheduled during the coming season. Several American cities are to hear him for the first time. Mr. Giorni will give his first New York recital on the evening of Nov. 6 at Aeolian Hall, to be followed by recitals in Boston and Philadelphia and other cities. Owing to the number of recitals already booked for Mr. Giorni, he will be prevented from accepting all the pupils who have asked him for instruction in his New York and Philadelphia studios, but he will resume his classes in both cities on Oct. 1.

Mr. Giorni is devoting much time to orchestrating his symphony, which will have its premiere this coming season. His Trio for Piano, Violin and Cello met with approval at its first performance in Philadelphia last April, with Thaddeus Rich, violinist; Hans Kindler, cellist, and the young composer at the piano. During the previous fall Mr. Giorni had composed a charming series

of pieces for piano as well as violin and piano, and lately he has finished a "Romanza," Minuet, Hungarian Dance, "Moto Perpetuo," which will be heard in public this coming season. Mr. Giorni will be under the exclusive management of the Philadelphia Musical Bureau.

### Theodore Stier to Be Musical Director for Pavlova

Charles Dillingham, after conferring with Anna Pavlova, the noted Russian dancer, has selected Theodore Stier as musical director for the Pavlova-Bakst-Tschaikowsky ballet, "The Sleeping Beauty," to be given at the New York Hippodrome. Mr. Stier was Mme. Pavlova's conductor upon her debut at the Metropolitan Opera House six years ago in "Arabian Nights" and "Giselle."

### Johnstown School Head and Two Teachers Hurt in Car Crash

JOHNSTOWN, PA., Aug. 23.—John Colville Dickson, head of the Dickson Summer School of Music here, and two members of his teaching staff, Mrs. Vera Wilson Welker of Pittsburgh and Mrs. Sue Bowers of Steubenville, Ohio, were badly shaken up when the car in which they were passengers became uncontrollable and crashed into a car loaded with picknickers. Mr. Dickson paid tribute

to the heroism of Motorman Varner of the runaway car, who was killed in the accident in trying to avert the collision. Mr. Dickson and the two ladies sustained serious injuries, but none of a fatal nature.

### Lillian Bradley to Sing for Paralysis Sufferers

Lillian Bradley, the soprano, is at Paul Smith's in the Adirondacks for the rest of the summer. She plans to give a number of recitals, half the proceeds of which she will devote to the relief of infant paralysis victims. Miss Bradley is well known as a recitalist in this country and will give a number of concerts in the fall.

### Ella Backus-Behr Teaches Vocal Class at Hyannis, Mass.

Ella Backus-Behr, the prominent vocal teacher and coach, is spending the summer at Hyannis, Mass., where she has gone for a number of years. With her she has a large class of well-known teachers and artists.

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## LOS ANGELES ORGAN RECITAL BY LEMARE

English Musician Plays Brilliantly in Program for American Guild

LOS ANGELES, Aug. 15.—What might be regarded as the opening recital of the new musical season—if one wanted to stretch a chronological point—was that given at Temple Auditorium last Sunday by Edwin H. Lemare, the English organist. Mr. Lemare is visiting at Long Beach, one of the nearby resorts, and was prevailed on to give this recital by a number of the members of the Southern California chapter of the American Guild of Organists.

The program included a Toccata and Fugue of Mr. Lemare's, a brilliant and difficult work; the Mendelssohn Organ Sonata, No. 7; an arrangement of the Liszt "Spozalizio" and the beautiful Concert Overture in C Minor, by Alfred Hollins. Several shorter and more delicately colored numbers were scattered through the program, one of the most interesting sections of which was the improvisation by Mr. Lemare on themes from the audience. This work was done with rare thoroughness and brilliancy. Organ recitals by such eminent artists come about once in five years here, Clarence Eddy having given the last one on this same organ.

Mr. and Mrs. Thilo Becker, prominent teachers of piano and violin, the latter remembered as Otie Chew, the English violinist, have been spending some time at Laguna Beach. They expect to give several Western recitals next season and possibly may be heard in New York, if they can forsake the steady press of work that their professional engagements here impose.

William Shakespeare, the noted English singing master, has gone East to fill several teaching engagements, but hopes they will be so few that he can come back to Los Angeles to spend the winter.

Julian Pascal, prominent pianist, gave a recital at Santa Barbara at the Potter Theater, last week. His program was composed largely of Chopin numbers and works by the performer. One of his compositions has been sold to the number of 250,000, in the form of a piano player roll. W. F. G.

### MUSIC'S FOOD EQUIVALENTS

Chicago Professor Advances Startling Ideas on "Palatable Harmony"

CHICAGO, Aug. 24.—Music cannot only be heard and felt, but can also be tasted, claims Prof. Robert W. Stevens, director of music at the University of Chicago. Professor Stevens was recently quoted in the Chicago newspapers as declaring that music could be smelled, and different composers were named according to the sensations they created on the olfactory nerve. Stevens declared that his lecture was badly misquoted, but this did not deter him from giving startling ideas on the taste of music in a lecture on "Palatable Harmony" before a group of his students.

"If we have sweet melodies, why not sour melodies?" he asked. "Everyone knows that an oboe sounds exactly as a lemon tastes. Then we may say that certain instruments sound agreeably bitter, like a lemonade."

The following food equivalents on Professor Stevens's musical bill of fare are taken from the Chicago Herald: Oboe, acidity; flute, sugar sweet; piano, water; violin, intoxicating, claret or champagne; cello, after-dinner smoke; saxophone, buttermilk; Chopin, fresh trout; Beethoven, tenderloin steak; Gilbert and Sullivan, prune; Victor Herbert, dessert; Irving Berlin, should be prohibited by the health department; Bach, oatmeal. F. W.

Harvey Hindermeyer Sings at Club in Allenhurst, N. J.

Harvey Hindermeyer, the popular tenor, has just returned to New York after his vacation, which he spent in various ways. On July 7 he went, with six other members of the Mendelssohn Glee Club of New York, on an eleven days' fishing trip on Commodore E. C. Benedict's yacht. The trip was made off the coast of Maryland and Virginia.

During the latter part of July he went to Asbury Park, N. J., where he re-

mained till last week. On Sunday evening, Aug. 6, he appeared in a concert at the Allenhurst Club at Allenhurst, N. J., singing songs by Westgate, Squire, Homer, Stevenson, Tate and Sanderson with great success. With Edith Baxter Harper, soprano, who scored in songs by Soilman, Tosti, Coleridge-Taylor, Hawley and Thayer he sang duets by Lucanoni and Nevin. Robert Gaylor played the accompaniments for the singers ably.

Prof. Will Earhart Writes Music for Pittsburgh Pageant

PITTSBURGH, PA., Aug. 17.—In California, where Prof. Will Earhart is spending his vacation, he is already at work upon the music for the seven chorals which are to be sung by a chorus of a thousand voices as a part of the centennial pageant and masque of freedom at Forbes Field, Oct. 3, 4 and 5. Prof. George M. P. Baird, author and director of the pageant, has written the words for the songs, the titles of which are "The New World," "The Processional of a Hundred Years," "Hymn to America," "Lo, There I Built a City," "March of the Pioneers," "The Song of Pittsburgh" and "Ode to Freedom."

Charlotte Lund Under Direction of Pond Lyceum Bureau

Charlotte Lund, the prima donna soprano, is to have a record season this year under the direction of the J. B. Pond Lyceum Bureau. She opens her season at the Academy of Music, Brooklyn, with the Norwegian Male Chorus on Oct. 22, following this with her New York recital at Aeolian Hall on Oct. 28, when she will be assisted by the Norwegian Male Chorus and Sam Ljungquist, a noted Swedish tenor. The Pond Bureau has a long list of bookings for this soprano which will take her to the coast during the fall.

## Adjusting a Musical Diet to Remove Auditory Indigestion

[From the New York "Sun"]

"I HAVE suffered great discomfort," complained the patient to his Mus. D. "The sensations were those of indigestion, but after my M. D. had looked me over he declared it was not that. He said that no known kind of eating would be likely to produce an earache, and as it was an earache instead of a stomach ache that pained me principally, he thought I had better see some specialist. My ear specialist is out of town listening to the defective sounds uttered by his automobile. Why are there not automobile tuners as well as piano tuners? However, as a Doctor of Music I thought you might have an ear for my troubles."

"What have you been hearing lately?" inquired the Mus. D., just as one might say: "What have you been eating lately?"

"No futurist music and no canned melodies. It isn't any form of auditory ptomaine poisoning," replied the patient. "Last night I went to a restaurant and had a simple repast consisting principally of half a cold lobster and a little white wine. The orchestra, made up of a violin, a saxophone, an oboe and a piano, played the overture to the 'Flying Dutchman' and a new composition by Irving Berlin."

"Atrocious!" exclaimed the Doctor of Music. "No wonder your ears are in bad shape. Haven't you heard that a

man in Chicago has just discovered that music produces the same sensations as food? He has assigned food equivalents to various musical compositions and gustatory values to the different musical instruments. A violin is like claret, a saxophone like buttermilk. Yet you had them together at one sitting, with a dash of lemon in the shape of some notes from the oboe! Moreover, after absorbing an excess of Wagnerian proteids you imbibed subacid ragtime not twenty-four hours old and probably imperfectly fermented. You have got yourself into awful shape. I shall have to put you upon a strict musical diet."

"But I am already on a food diet," protested the patient unhappily.

"Well, then, alternate the two," replied the Doctor of Music. "Meals at 7, 1 and 7, music at 10, 4 and 10 daily. For the morning you had better have a little Bach oatmeal with cream and sugar and a short cello piece. The cello is as stimulating as a cup of coffee. In the afternoon something on the saxophone; buttermilk prolongs life and preserves bodily vigor. If you wish you may have a little fresh fruit in the shape of Chopin—not one of the nocturnes, as they are apt to be too ripe. At night a thick juicy steak of a Beethoven sonata. Nothing else. Be sure the sonata is not too rare. I would recommend the 'Moonlight Sonata,' it's so much done."

The patient arose slowly and took his hat, but paused to ask:

"What'll this be?"

"Five dollars *allegro*," said the Mus. D. with expression.

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## PLAGUE PREVENTS PRODUCTION OF "ORESTES" WITH MASSENET MUSIC

David Mannes Was to Have Led  
Orchestra for Faversham  
Performance

AMONG the unfortunate results of the infantile paralysis epidemic is the cancellation for the plans for an unusual enterprise in the matter of outdoor productions in which David Mannes and William Faversham were to have joined. At the estate of Roland R. Conklin at Huntington, Long Island, Mr. Faversham was to have presented with an all-star cast on Sept. 16 Richard Le Gallienne's "Orestes," for which Mr. Mannes was to conduct the music. An orchestra, made up of sixty-five members of the New York Symphony, was to play under his baton the Massenet "Orestes" music, the parts and score of which were being specially imported from Paris. This would have been the first time this music was heard with the drama.

Unfortunately the Board of Health has forbidden gatherings of all kinds on account of the infantile paralysis epidemic and so the performance has been cancelled. It is said now that Mr. Faversham will in all probability give several matinées of the Le Gallienne work in New York during the coming winter.

For the first time since Mr. and Mrs. Mannes's marriage they are spending a summer near New York. Preparations for the David Mannes Music School, which opens on Oct. 10, necessitate their being in constant touch with the city, and so they have settled on the North Shore of Long Island, in a pretty cottage up on a wooded hill, on the large Conklin estate.

Near neighbors on the estate are their



—Photo by Arnold Genthe

David and Clara Mannes

old friends, Mr. and Mrs. Faversham, who live in the beautiful old Rosemary Farm House, built before the Revolution, and which has the charm of an Anne Hathaway cottage.

Here, with bathing, sailing and motor-ing, they are finding the needed rest and refreshment. At the same time they are busy with new programs for next winter's concert season, which promises to be an unusually active one. Besides their three New York Recitals at Aeolian Hall—a series now in its tenth season—they will give three concerts at Smith College, and with many engagements in and near New York, they have a western tour solidly booked through February.

## STRAUSS'S "TILL" AS BALLET HERO

His "Merry Pranks" to Be Given  
by Nijinsky—Liszt Valse  
Another Novelty

Two new ballets are to be added to the repertoire of the Diaghileff Ballet Russe when that organization begins its return engagement at the Manhattan Opera House on Oct. 9. These are Liszt's "Mephisto Valse" and Richard Strauss's "Till Eulenspiegel," with choreography by Watslav Nijinsky, the Russian dancer, and costumes and decors by Robert Edmund Jones, the noted American scenic artist. The dancer is now at Bar Harbor, conferring with Mr. Jones.

Nijinsky, who outlined the choreography of the "Mephisto Valse" while he was a prisoner in Austria last year and worked the ballet to completion in this country, will be seen as *Faust*. The selection for the rôle of *Mephisto* has not been made as yet.

The scene shows a fifteenth century tavern in the evening, with country people drinking and laughing. *Mephisto*, dressed as a hunter, tunes his fiddle and commences to play to increase the gaiety and especially to exert his influence over *Faust*. The inn-keeper's daughter is the center of attraction for the village boys as well as *Faust*. *Mephisto's* magic music increases the merriment until it becomes a mad revel. The players gradually leave, until all but *Faust* and the girl are gone. They quit the tavern then together, disappearing in the darkness, and *Mephisto* departs with a smile of satisfaction.

The adaptation of Strauss's "Till Eulenspiegel" for the ballet will be greeted with surprise by concert-goers, who have hitherto visualized *Till's* merry pranks through the medium of the music. Strauss is said to have expressed his complete satisfaction with the proposed

translation of his work to the stage. According to the producers, the spirit of "Till Eulenspiegel" will be adhered to, and many of the episodes in the "program" of the work will be represented literally in pantomime upon the stage.

Nijinsky will appear as *Till* in his various disguises, and the other principal characters will be *A Noblewoman*, *Clergymen* and *Professors*. The scene will be a market place with courthouse in a city of the Middle Ages. Mr. Jones will carry out the thirteenth century idea in the costuming, and the stage setting will be atmospheric and fantastic. The dancer has devised a story to embody the program of Strauss's music as nearly as possible in terms of ballet.

## NINETEEN-YEAR-OLD BOY RECEIVES HIGH POSITION

Howard H. Hanson of Nebraska Becomes Head of Theory Department in California Institute

CHICAGO, Aug. 26.—When a nineteen-year-old boy is made head of the theory department of a college music department it might be surmised that the boy has unusual talent.

Howard Harold Hanson, who hails from Wahoo, Neb., is only nineteen years old, and he has been honored by being appointed to the head of the theory department in the College of the Pacific at San José, Cal.

Mr. Hanson this year was given the second degree of Bachelor of Music ever granted at Northwestern University, Ill. The only other such degree was granted eight years ago. In his last year in college Hanson wrote a quintet for piano and string quartet. This was performed at the commencement exercises of Northwestern University and was highly commended. He also wrote a symphonic poem for full orchestra and has composed a large number of songs. He is now writing an ambitious piano concerto. His concert double fugue for two pianos was performed at a commencement concert in the Northwestern University mu-

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sic department. His compositions are dramatic and usually difficult to play.

Mr. Hanson was formerly a pupil of Dr. Rubner at Columbia University and of Percy Goetschius at the Institute of Musical Art in New York. Before his recent appointment to the faculty of the College of the Pacific, he studied with Arne Oldberg at Northwestern University. For a time he was the Redpath Chautauqua musical coach and accompanist.

F. W.

Gamble Concert Party Omits Its Annual Pacific Coast Tour

Charles Gamble, who books the Ernest Gamble Concert Party by post, states that the time for his artists is practically sold out solidly for two years ahead. Last season the Gamble Concert Party visited seven different countries in its tour of the West Indies and Central America and thirty-two States. For the first time in twelve seasons it will omit its annual Pacific Coast trip this coming winter, as all the time is placed east of Denver. The Gamble Party has not had a single open date since the first of last June.

### Each Issue More Enjoyable

To the Editor of MUSICAL AMERICA:

Inclosed find amount for renewal to your "wonderful paper." For "wonderful" it is; wonderful editor, wonderful *Mephisto*; wonderful frankness throughout. Each issue becomes more enjoyable. It is my sincere prayer that its editor will be spared to continue his great work for many, many years.

Sincerely,

G. THEO. WICHMANN.

Gadsden, Ala., Aug. 14, 1916.

General Carranza and the Mexican official world attended a performance at the Arbut Theater, Mexico City, recently, at which a new singer, Mercedes Mendoza, made her first appearance.

## McCORMACK SINGS TO 8000 DRUGGISTS

His Recital a Feature of Boston  
Convention—Gives Dozen  
Encores

BOSTON, Aug. 26.—Eight thousand druggists in convention here this week were accorded princely entertainment, chief of which was the song recital given by John McCormack in Symphony Hall on Tuesday evening, Aug. 22. The audience was a record one and most appreciative. Mr. McCormack scored another triumph and was in excellent voice. Such is his generous and cheerful temperament that, despite the heat, he responded to over a dozen encores. Among the latter were some of the old-time favorites, "I Hear You Calling Me" and "Mother Machree." When the first notes of these songs were struck as encores, the audience voiced its appreciation with clamorous applause which delayed the singing of them for moments. Many Westerners in the audience vociferously acclaimed their approval when Mr. McCormack contributed in his inimitable manner "My Little Grey Home in the West."

Assisting Mr. McCormack were Donald McBeath, violinist, and Edwin Schneider, pianist. Mr. McBeath played excellently, especially in the Schubert "Scottish Lullaby" and the Dvorak-Kreisler "Indian Lament." He was repeatedly called back. One of Mr. McCormack's offerings was "When the Dew Is Falling," by Mr. Schneider, a beautiful little melody, and as the singer graciously bowed his obligation to his accompanist, Mr. Schneider came in for an outburst of applause.

W. H. L.

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## "COMMUNITY SINGS" A SUCCESS IN CHICAGO

**Huge Informal Chorus Has  
Learned Quickly—Heavy  
Seat Sale for Opera**

Bureau of Musical America,  
Railway Exchange Building,  
Chicago, Aug. 26, 1916.

THE Thursday night "community sings" on the new Municipal Pier have already become part of the life of thousands of Chicagoans, although they were established only a month ago, and the pier itself was opened not more than two months ago. Every Thursday night the singing at the pier is conducted by Thomas J. Kelley, with Isaac Van Grove at the piano. The huge informal chorus is already learning to sing the American national airs correctly and to learn the words by heart. They learn to sing well, to sing together and to sing with enthusiasm. Mr. Kelley has found the way to make the "sings" interesting and profitable.

The auditorium on the pier is divided into sections. Sopranos, altos, tenors and basses find places where they may sit. Families wishing to sit together may do so. The children have places on the stage. Such divisions make possible many interesting experiments in antiphonal and part singing.

The children's classes in singing, given four afternoons a week, attract about a hundred children each day, and it is expected that the number will grow larger. The songs used are patriotic songs, and the folk-songs used by the Civic Music Association in its park classes over the city. The children attending regularly will be prepared for the autumn festival which the Civic Music Clubs will give in Orchestra Hall, Nov. 14.

The Civic Music Association arranges the community singing, the pier concerts and the children's classes, and the Chicago Harbor Board bears all expenses.

### Chicago Band's Social Work

The Chicago Band, William Weil, conductor, gave the last concert of the 1916 Grant Park series last Saturday. Wednesday evening it played a concert in the grounds of the Hebrew Institute and Thursday afternoon played in the grounds of the Chicago Home for Incurables. The guests at these concerts were the Chicago Home for Jewish Orphans, the Home for Aged Jews, the Chicago Home for the Friendless, the Chicago Orphan Asylum, the Church Home for Aged Persons, the Old People's Home, the Home for Jewish Friendless and Working Girls and the James C. King Home for Old Men. To-night the band

will give a concert in the Hull House and the Mary Crane Nursery Grounds. The amount of social work of this kind which the Chicago Band has done this season has been vast. Much of it has been done in connection with the work of the Civic Music Association.

The sale of season seats for the Chicago operatic season has greatly exceeded that of any preceding season. The stage of the Auditorium is now a busy workroom for the stage carpenters. Several carloads of scenery have arrived from the East. The scenery will be repainted and expanded to meet the demands of the large Auditorium stage, and the stock scenery of last season will be repainted.

Elizabeth Amsden, soprano, has been engaged to sing in "Jewels of the Madonna" and "Hérodiade" with the Chicago Opera Association.

### To Tour with New Opera Company

Edna Hazeltine, mezzo-contralto, will tour with the Chicago English Opera Company this year. She was for several years a pupil of Emma Calvé. The Chicago English Opera Company will open its season Oct. 23 and tour until three weeks after Easter.

The Chicago Institute of Music, formerly the Walter Stry Music School, has moved its south branch to a larger location. This branch has been enlarged to include two studios instead of one, violin instruction being added to the vocal work given there.

Mabell Parks, artist pupil of Mme. Theodora Sturkow-Ryder, is playing at the Great Northern Hippodrome this week with the Alphonse Julia Trio. She plays a brilliant piano arrangement of three famous waltzes with finish and authority.

A. L. Shyman, concert pianist and accompanist, has been added to the faculty of the Lake View Conservatory as director of the piano department. He will have charge mainly of the academic course and will also teach theory and composition.

The Durno Piano Studios have been opened by Jeannette Durno and her assistants in the Lyon & Healy Building. Heretofore Miss Durno has been teaching in her pleasantly situated studios on the South Side, but the advantages of being in the heart of the city's musical life have caused her to remove to the new location.

John Rankl, bass-baritone, writes that he is spending the month at Portage Lake, Mich. He will return to Chicago early in September.

The Edelweiss Gardens continue to provide varied and interesting orchestral programs, directed by Arthur Dunham. The programs for this work include some of the incidental music to a Spanish pageant, by Henry Purmort Eames;

several standard overtures, Rosse's incidental music to the "Merchant of Venice," two Percy Grainger selections, the ballet suite, "Atalanta," by Lewis M. Isaacs; Berlioz's "Rakoczy March," Thomas's overture to "A Midsummer Night's Dream" and many Wagnerian pieces.

FARNSWORTH WRIGHT.

### LAETA HARTLEY RE-ENGAGED

To Play with Boston Symphony for Her Third Consecutive Season

Laeta Hartley, the distinguished Southern pianist, who was heard twice last season with the Boston Symphony Orchestra, under Dr. Karl Muck, is looking forward to a busy season under the concert direction of Egmont H. Arens, manager of the People's Symphony Concerts. Miss Hartley has been re-engaged for an appearance with the Boston Symphony, this being her third successive season with that orchestra. On Nov. 6 she will be soloist at the second of the C. A. Ellis concerts in Springfield, which include, besides Miss Hartley and the Boston Symphony, recitals by Geraldine Farrar and Fritz Kreisler.

Miss Hartley has been further engaged to appear in recital under a local manager, and she will play again in Symphony Hall, Boston, at one of the Sunday afternoon series. A native of Virginia, Miss Hartley is particularly interested in the musical development of the Southland, and during December and the early part of January she will make a tour of the Southern States.

Graziella Pareto, the Italian soprano, has been winning successes in Spain.

## TRI-CITY FORCES COMBINE FOR OPERA

**Samuelson Chosen Conductor of  
Enterprise—Choruses to  
Form Ensemble**

MOLINE, ILL., Aug. 26.—The Tri-City Musical Association of Moline, Davenport and Rock Island is holding meetings to complete plans for the coming season. Local opera—put on entirely with local forces—is to be given, and at a meeting of the committee in the Oliver Studios this week Arvid Samuelson was chosen to act as conductor. Samuelson is a young musician who is showing considerable versatility. He is a resident of Moline.

A movement has also been made by the association to combine choral forces of the tri-cities for an oratorio at Christmas time and for a spring festival. As there are many small choral forces in the community, this should prove a strong ensemble.

The association is certainly fulfilling its object, i.e., that of bringing the several musical interests and musical people of the three cities into closer contact and harmony.

M. L. O.

The new Brazilian pianist, Dario, failed to make a deep impression at his recent début in London.



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—BOSTON EVENING TRANSCRIPT.

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## RECITAL BY SCHROEDER TRIO

## Bar Harbor Audience Impressed by Well Balanced Ensemble

The Schroeder Trio, Ethel Cave Cole, piano; Sylvain Noack, violin, and Alwin Schroeder, 'cello, gave the first of a series of recitals at Bar Harbor, Me., on Aug. 8, at the home of Mrs. Henry Dimock. The large music room, another room and the large piazza were crowded



Schroeder Trio at Bar Harbor, Me. From Left to Right, Edith Cave Cole, Pianist; Sylvain Noack, Violinist, and Alwin Schroeder, 'Cellist

and, judging from the applause, the work of the trio made a deep impression.

The offerings were Beethoven's Trio in C Minor, Schumann's "Andante con Espressione" from Trio, Op. 25, and Schubert's Trio, Op. 99. The playing of the trio throughout the program was of the high order that characterizes all the efforts of this organization, the ensemble being exceedingly well balanced.

The services of Mrs. Cole as an accompanist are in great demand. She appeared with Fritz Kreisler in his recital at the Building of Arts on Aug. 23, and on the following day acted as accompanist for Alwin Schroeder at his recital in the same building. Other prominent artists whom she has accompanied during the Bar Harbor season are Marcia Van Dresser, Paul Reimers, Francis Rogers, George Harris, Herman Sandby and Paul Draper.

The snapshot of the trio, reproduced above, was taken on the steps of the Building of Arts at Bar Harbor.

## Start Washington Studio Series

WASHINGTON, D. C., Aug. 26.—Edward Donovan, pianist, and Paul Hines, tenor, inaugurated at Studio Hall the student-artists' series which will continue through the fall and winter. These will be weekly programs on Friday evenings. The admission will be nominal to encourage those taking part as well as to give interested friends an opportunity of assisting these aspiring artists. Mr. Hines sang with ease, good interpretation and good tone a number of songs. Mr. Donovan opened the evening with the Grieg

Sonata, Op. 7, played with excellent technique and a thorough understanding. The paraphrase "Rigoletto," Verdi-Liszt, displayed power and brilliancy, as well as agility of fingers. He responded with several encores. W. H.

## NEW ARTISTS IN FAVOR

## Change of Attitude in Concert World Noted by Maurice Fulcher

CHICAGO, Aug. 26.—A change of attitude toward new artists has been taking place during the last two years in the concert world, according to Maurice and Gordon Fulcher, the Chicago concert managers.

"Most of the cities, of course, insist upon engaging what are known as box-office attractions," Maurice Fulcher tells me, "but when they engage lesser known artists they prefer those who are absolutely fresh and new, rather than the medium-priced artists who have been before the public for several seasons."

The Fulchers report that this has been the heaviest summer booking season they have thus far known. Among their well-known artists they report a large season already booked for Maud Powell, George Hamlin, Fannie Bloomfield-Zeisler and Marcel Journet. Extraordinary interest is being taken in Permelia Gale, Louis Kreidler, the Tollefsen Trio, Rudolph Reuter and the Fuller Sisters. The Fulchers expect George Hamlin to have the largest season of his career. The interest in his concert work has grown remarkably during the year, and more than 10,000 records of his recent "Santa Lucia" were reported sold in two months' time. F. W.

## Wilhelm Augstein Combines Teaching and Recreation

Wilhelm Augstein, the New York vocal teacher and exponent of the school of the late Frank King Clark, has been busy teaching at his studios at the Metropolitan Opera House all through the summer, his sole recreation consisting of excursions and week-end trips to the Long Island and Jersey summer resorts. Besides some of his regular students, Mr. Augstein accepted a number of professionals from the South and far West, who had applied for study during their summer vacation which was spent in New York.

## Plays Gounod Music to "Romeo" Reading in Washington, D. C.

WASHINGTON, D. C., Aug. 26.—The musical offering at the O'Connor Hall recently in the artists series was by Mrs. Affleck, who accompanied Victoria Siddons in several dramatic readings, especially the Gounod music of "Romeo and Juliet" in several scenes. Miss Siddons' rhythmical readings lend themselves exceptionally to musical settings, and it is hoped she will give Washington other opportunities to hear her in similar programs. Mrs. Affleck also offered a piano solo in the Hungarian Rhapsody, No. 11 of Liszt. W. H.

## Metchnikoff as a Music-Lover

The late Professor Metchnikoff, the eminent scientist, who died recently in Paris, was a great lover of music. In art, says a Paris correspondent of the New York Sun, he held that the Germans were perhaps first of the contemporary peoples on account of their creation of music, which he regarded as a vastly more characteristic modern manifestation of the human genius than painting, for example, in which he found the French still supreme. Russian music, he said, failed to convince him of a profound genius, despite his best of intentions during many years of study. Music was his hobby and his passion, and he saw illimitable greatness in it.

The Germans have been arranging concerts of the German classics at Constantinople.

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## MARY JORDAN VISITS MEHANS AT THEIR SUBURBAN HOME



Mary Jordan, the Noted Contralto, at the Home of Mr. and Mrs. John Dennis Mehan at Riverdale, N. Y. In the Other Picture Miss Jordan Is Seen with Henry Davies, a Gifted Welsh Baritone, Who Is Studying with the Mehans

MARY JORDAN, the noted contralto, whose headquarters for the summer have been at Elberon, N. J., has been making short trips to other places, among them Great Neck, L. I.; Bayshore and Southampton. During the last week in July she paid a visit to her vocal master and friend, John Dennis Mehan, the prominent vocal instructor, at his Riverdale home. Here she spent some time with Mr. Mehan and his wife, of whom she speaks in most affectionate terms. She is an ardent admirer of Mr. Mehan's prin-

ciples of vocal training and attributes much of her success to what he taught her.

Miss Jordan is now preparing her program for her Aeolian Hall recital. The success of her last year's New York recital has made her especially keen for the coming one, at which she will introduce a number of songs which have not been heard in New York before.

## Pianists Heard in Five Recitals in Ten Days

Mrs. A. M. Virgil, director of the Virgil Piano Conservatory in West Sixty-eighth Street, New York, closed the summer school session by presenting Lucille Oliver and Emma Lipp in five recitals in ten days. The recitals were of professional calibre, the performances furnishing a true test of versatility and broadness of training. In the F Sharp Nocturne of Chopin, in the first of the series, Miss Oliver disclosed sincerity and understanding of the composer. Her playing of Wagner's Magic Fire Scene did full justice to the majestic music. Miss Lipp had an opportunity in the first recital to display diversified talents. MacDowell's "To a Water Lily" with its delicate shading and phrasing required entirely different treatment from the Prelude in G Minor of Rachmaninoff. The second program was drawn largely from the romantic and modern composers. Three of Mrs. Virgil's more comprehensive works were listed. The third program was made exclusively from her compositions and text-book of technique. This was of especial interest to the Summer School students, as

the pieces were composed by a teacher for teachers. Every number, though it appeared to the average hearer just a pleasing selection of easy advanced grade, contained many teaching points of value. The "Illustrations of Technique" were up to the standard of previous exhibitions given by this school. The fourth and fifth recitals contained many bravura numbers brilliantly played.

## Plans for New Steinway Hall Interrupted

Announcement was made last week that the new Steinway Hall would not be built at 109-113 West Fifty-seventh Street and 112-114 West Fifty-eighth Street as planned recently when Steinway & Co. obtained the site under contract. Architects' drawings for the structure could not be completed before zoning restrictions were adopted by the Board of Estimate and under the new act the ten-story hall on Fifty-eighth Street would be prohibited because that thoroughfare is reserved for private residences. It was reported that purchase of the site would not be consummated.

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## CHAUTAUQUA SEASON CLOSES WITH HAYDN'S "FAREWELL"

Impressive Ending Provided to Assembly's Concerts by Performance of Symphony in Manner Inaugurated by Composer—"Persian Garden" Well Sung in Final Week

CHAUTAUQUA, N. Y., Aug. 28.—The last week of the season at Chautauqua opened brilliantly with a presentation of "In a Persian Garden," Liza Lehmann's song cycle for quartet. It was sung on Monday night, Aug. 21, by the soloists for August, Adelaide Fischer, soprano; Virginia Shaffer, contralto; Arthur Hackett, tenor; Vivian Gosnell, bass.

The members of the quartet appeared to the best advantage perhaps this season in the cycle. Each one sang with appreciation and evident relish. The ensemble sections had much to commend them, particularly "They Say the Lion," which went with a fine swing. The finest sort of feeling was shown in the final quartet, "Alas That Spring." Adelaide Fischer was in excellent voice and her high tones made a distinct impression. In "Each Morn a Thousand Roses Brings," she was a real delight. She was also attractive in the duet with the tenor, "A Book of Verses." Miss Shaffer was generous with her lowest tones and the audience was vastly pleased. She was particularly good in the recitatives. Arthur Hackett quite outdid himself. There was impassioned fervor about his "Ah, Moon of My Delight," that thrilled the hearers. Vivian Gosnell's voice

sounded rich and full and his intelligent delivery of "Myself When Young" proved his clever musicianship. Fred G. Shattuck played sympathetic accompaniments.

### Ensemble of Orchestra Players

The Beethoven Club of New York, composed of members of the Chautauqua Orchestra, gave an interesting program of chamber music in Higgins Hall on Tuesday afternoon, Aug. 22. The club is composed of the following: F. Gentile, oboe; R. E. Williams, flute; J. Rescigno, French horn; G. Weiss, bassoon; C. Carr, clarinet. The club was assisted by Carmine Fabrizio, violinist, with F. Derrick at the piano. Such a program was a novelty here and was greatly enjoyed. The numbers included:

Prize Quintet by Taffanel; Pastorale, Pierné; Quintet, Op. 71, by Beethoven; Sonata in A Major, Handel; "Rêve d'Enfant," Ysaye; "Indian Lament," Kreisler; "Berceuse," Townsend; "Zapateado," Sarasate; Carmine Fabrizio.

On the afternoon of Aug. 23 the soloists, orchestra and women of the Choir made their last appearance at an afternoon concert. The ladies' section of the Choir, which has been notably strong all season, sang a couple of numbers, "Gather Ye Rosebuds" by Andrews, and "The Rover" by Matthews. Adelaide Fischer sang Sinding's "Sylvain" daintily, "Pat" by Linn Seiler, in fetching fashion, and Cottenet's "Red, Red Rose" which gave her some good opportunities to show her coloratura capacities. Vivian Gosnell was in good voice and sang Tschaikowsky's "Pilgrim's Song" with dignity and MacDowell's "Thy Beaming Eyes" with excellent effect. He and Miss Fischer were heard to special advantage in the Mozart duet, "La ci Darem," both singing artistically. Virginia Shaffer sang "Ope Thy Blue Eyes" by Massenet with good style and "The Cry of Rachel" by Mary Turner Salter with an abundance of feeling and dramatic power. Arthur Hackett did some artistic work in Dunn's "Bitterness of Loree" and sang the descriptive song by Le-maire, "Bells of Rheims," with much appeal.

### Community Singing

The Farewell Concert at Chautauqua was given on Friday evening, Aug. 25. It was not absolutely the last musical event of the season, for there was the Sunday night song service. The whole audience joined in with the choir in singing a number of old familiar songs, this being a feature of the Farewell Concert each year. The audience was in better condition to sing this time than ever before because Director Hallam has been holding "community sings" off and on for some time. The soloists each did a group of songs, and the Beethoven Club repeated two numbers of its regular program.

The orchestra gave a couple of classic numbers at the beginning, the Gavotte from "Iphigenie en Aulide" by Gluck and the Minuet from "Berenice" by Handel. The orchestra closed the concert with Haydn's "Farewell" Symphony. The lights of the Amphitheater were turned out and the orchestra played by the light of candles, just as Papa Haydn's men did that night long ago in Vienna when Haydn bade farewell to his court orchestra in this unique manner. In the last movement as each player finished his part he blew out his candle and quietly left the stage, leaving at the last only the first violins and Director Hallam.

Henry B. Vincent gave the last of his organ interludes Sunday afternoon at 4 o'clock. A large crowd, in spite of the cold weather and the dampness, gathered to hear the last song service of the season on Sunday night, with numbers by the choir and soloists.

T. G.

### Vida Milholland Soloist in Willow Grove Concerts

WILLOW GROVE, PA., Aug. 20.—Vida Milholland, the soprano, recently was soloist at the Willow Grove concerts under the direction of Wassili Leps. She made a deep impression on this, her first appearance at Willow Grove by an excellent rendition of Mascagni's "Voi lo Sapete" aria and the "Ritorna Vincitor" aria from "Aida." The other soloists of the concerts were Kathryn Meisle, contralto, who gave a successful concert in Los Angeles for the Federation of Mu-

sical Clubs last year, and Earl Waldo Marshall, tenor, formerly of La Scala, Milan, and Covent Garden, London.

### AUSTIN WANTS AN ORCHESTRA

Music Festival Association Working Toward That End

AUSTIN, TEX., Aug. 24.—The Young People's Auxiliary of the Austin Music Festival Association held an enthusiastic meeting in the parlors of the Driskill Hotel yesterday. A committee was appointed, with Mrs. Manning Tarlton, chairman, and Mary Cochran, assistant, to select reception committees for the auxiliary concerts. These concerts will begin in October and will be given one each month in order that local artists may be introduced.

It is the desire of the association to establish in Austin a permanent orchestra and this will become possible as soon as the organization is on a firm financial basis.

Austin is probably the first city in Texas to adopt community singing, and the Music Festival Association is lend-

ing its support to make this a success. Articles from MUSICAL AMERICA on community singing have been published in the leading paper, the Austin American, and have aroused much interest.

In order to further its work, the Austin Music Festival Association announces that it will arrange musicales with local talent for those desiring to give private entertainments, all charges over and above expenses to be devoted to the orchestra fund.

G. G. N.

### Harold Henry Moves His Studio in Chicago

CHICAGO, Aug. 26.—Harold Henry announces the removal of his studios to 613-14 Lyon & Healy Building. After a strenuous summer's teaching, Mr. Henry left the city the beginning of this week for Michigan. He will return to give a few lessons on Sept. 4 and will leave the day following for the White Mountains. He will return to Chicago to resume his teaching Monday, Sept. 25. During Mr. Henry's absence his secretary makes appointments for him at the new studio.



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## MRS. MORTON-CRUME WINS OVATION AT SOUTHERN FESTIVAL



Elinor Beech, Soprano, and Frances Morton-Crume, Contralto

Frances Morton-Crume, the contralto, met with an enthusiastic reception at the music festival at Monteagle Assembly Chautauqua, Monteagle, Tenn., Aug. 11 to 13.

On Friday night Mrs. Morton-Crume received an ovation. Her voice was at its best, and she rose to splendid heights in her delivery of "The Cry of Rachel," while in "The Three Gypsies" (Liszt) and "You Are All That Is Lovely" (Liza Lehmann) she captivated her audience. She was recalled continuously and sang "Her Dream," by Waller. Her second encore was "Wind Song," by Rogers.

On Saturday night the contralto joined in the performance of Molique's "Abraham"; on Sunday night there was a sacred concert, in which Mrs. Morton-Crume sang an aria from Rossini's "Stabat Mater," and on the following Wednesday she gave a song recital.

In the above snapshot Mrs. Morton-Crume is seen with Elinor Beech, soprano, who sang with her in the festival at Bowling Green, Ky., and at the Monteagle Assembly. This was Mrs. Morton-Crume's seventh season at Monteagle. She had charge of the voice department there last season.

### The First Military Band

Military bands first came into existence about 1685—in the reign of Charles II. That monarch had a partiality for music. Anyhow, it was he who, by a royal warrant which he issued in that year, authorized the employment of twelve musicians in "the company of the King's Regiment of Foot Guards in London." Furthermore, in order to secure higher pay for the musicians than was granted to the other Tommies of that day, the merry monarch very "honestly" directed "that a

fictitious name should be borne on the strength of each of the other companies of the regiment quartered in the country." The money received for the payment of these Tommies who did not exist was then divided among the bandmen—a simple, if not very straightforward, arrangement, certainly!—*Tit-Bits*.

### ALICE NIELSEN'S START

Early Experiences of the Prima Donna with the Bostonians

I was eighteen when The Bostonians engaged me, writes Alice Nielsen in the *Green Book Magazine*. I had sung *Lucia* in San Francisco; and Barnabee or some other member of the company heard me. I was engaged to understudy Helen Bertram, the prima donna, in "Robin Hood." The newspapers called me "Alice in Wonderland."

Then The Bostonians did "The War-time Wedding," and I had a little part with Barnabee in which I made a distinct success. Hilda Clarke came to us as prima donna, and I was promoted to alternate with her. Victor Herbert was writing "The Serenade," and although I knew my hope was mostly in vain, I prayed nightly that I would get the chance to create the leading rôle.

By every right, the part belonged to Hilda. But Mrs. Victor Herbert heard me sing, and decided that I should create the rôle. She kept after her husband until she badgered him into coming to hear me sing. My performance won him over. Then the fight began.

I had the Barnabees and the Herberts on my side. The two factions had about decided that they would hold a trial rehearsal at which both of us would sing, when Barnabee announced that it would make no difference to him—that I was to create the rôle. Then Victor Herbert announced that unless I got the rôle he would take the music and the opera away with him to some other producer. I got the rôle.

William McDonald of the firm of Barnabee & McDonald, who was not on my side, asked me what opening nights I wanted. Just in fun I answered "All of them." He took me at my word. I opened in Chicago, and my success came immediately.

Then Mr. Herbert wrote "The Singing Girl" and "The Fortune Teller," in which I was starred in my own company. I took "The Fortune Teller" to London, to the Shaftesbury Theater, for six months, and we were immensely successful. Mr. Herbert, during my absence, wrote "Mademoiselle Modiste" for me, thinking I was coming back to America after my London engagement. But I did not.

"I held it for you, Alice, for three years," he told me afterward.

You may remember that in it Fritz Scheff made her greatest success.

### 100,000 German Hymns

In Germany a hymn is sung on the smallest excuse. There are at least 100,000 German hymns; 10,000 have passed into German hymn books and about 1000 are regarded as classics by the German critics. We have borrowed largely from the enemy in this respect, says the *Westminster Gazette*, and, indeed, until the modern revival of the translation of hymns from the Latin and other languages Germany was almost the only source from which hymns other than British were taken for our hymn books.

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## CHICAGO COMPOSER HIS OWN PUBLISHER

James G. MacDermid's Songs  
All Issued Under His Personal  
Supervision

CHICAGO, Aug. 12.—The business of at least one song publisher just grew, like Topsy, without any particular attention on the publisher's part. This is the business of the MacDermid publishing house, which brings out the songs of James G. MacDermid, the Chicago composer. The writer asked Mr. MacDermid about this and other phases of his work.

"I am just a plain song writer," said Mr. MacDermid, "or you might call me a writer of plain songs. I never had much confidence in myself until I received a supposedly adverse criticism. A number of my songs appeared on an important program a few years ago and the critic relegated them to the scrap heap along with Sullivan's 'Lost Chord,' Molloy's 'Love's Old Sweet Song' and Tosti's 'Goodbye,' which he thought were overestimated. Bless him!"

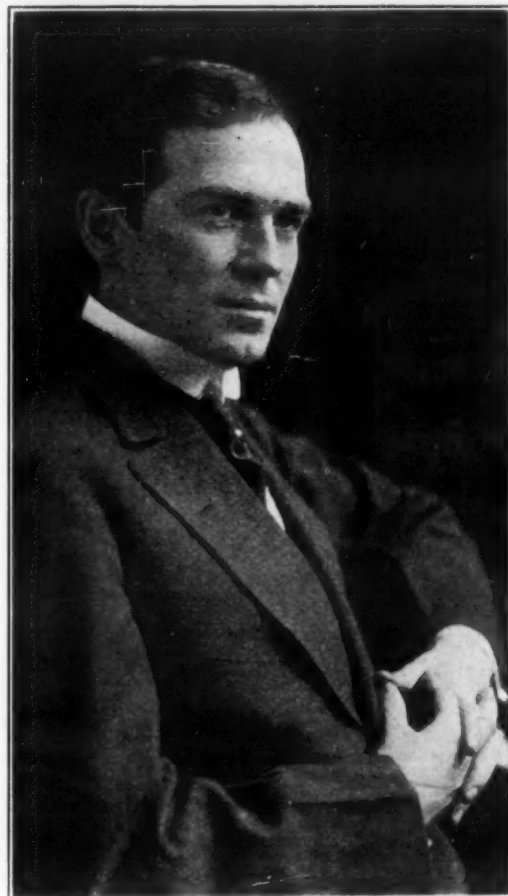
"My copyist, a German of the old school, recently delivered some manuscript copies of a new song and I asked him how he liked it. 'That song is poison ivy,' he said. 'I don't know where this modern tendency will end. Still, I suppose you have as much right to write in the vein of Debussy and Reger as anyone else.'"

"You are doing the unusual thing in publishing your songs yourself," I said.

"Yes, and I have a considerable job on my hands, for I try to superintend every phase of it. I had a good business training, and I preferred an ordinary business success to a similar professional success. But I wrote a few songs, the manuscripts were circulated among some professional friends and sung. A demand was thereby created, and so I printed the songs. Others followed, and I exploited the songs myself."

"And you have been successful?"

"Why ask me that? The public is the court of last resort in judging whether a man is a success. So much music is printed in these days that a new song has no easy road to success. I have been extremely fortunate in this that my wife, Sybil Sammis, has been an able exponent of my songs from the first. A host of artists have given my songs a hearing and added them to their



James G. MacDermid, Chicago Song Composer, Who Is Also the Publisher of All His Writings

programs, and for this they have my undying gratitude."

"Why don't you sing them yourself? I understand that you were once a tenor and studied with Alfred Williams and later with George Hamlin, who wanted to take you abroad with him?"

"My only public appearances are as accompanist, when I accompany my wife on my tours. I am not vain enough to consider myself a singer. I did not go to Europe with George Hamlin because I realized that I had not the voice to become a great singer."

Mr. MacDermid has his studio and office overlooking Lake Michigan on one of the upper floors of the Fine Arts Building. Here he composes his songs and tries them out. When he is thoroughly satisfied with them he has them printed.

FARNSWORTH WRIGHT.

## Getting the Soloist on Stage Offers Chance for Inventor

THE music critic of the Seattle, Wash., *Town Crier* yearns to see some less tedious method devised for getting the soloist "on" and "off" stage at symphony concerts.

"We must acknowledge," says the writer, "that it is a fussy bit of work to get a soloist on and off the stage, and the greater the star the longer it takes. 'Greater' in this connection has reference to brilliancy, not physique. Now, if she—it is generally 'she,' isn't it?—could sit quietly concealed in a little, curtained box right about where she usually stands when she arrives by the ordinary procedure, and when it was time for her to step out and pour forth her soul in song, or through strings, if she affects the violin, and immediately disappear into her box, it would soon be over, with the minimum of time and effort."

"And there is another way, though perhaps it would be asking too much of the management to let her down from the flies on strong but invisible wires, and of course we have no wish to be arbitrary in this matter. But you know

when the steady procession of salaaming artist and conductor starts back and forth across that narrow strip of stage in response to the insistent calls of the audience that lasts several minutes, with a constantly impending collision which comes to naught, there is a sigh of relief when it is all over, and we are allowed to settle down once more to the pleasant business of giving our attention to the orchestra."

"This is passed out merely as a suggestion and no doubt there are many people with minds more mechanical than musical who could devise even better means than the foregoing."

The last of the season's Sunday evening concerts was given in the Art Museum at Southampton, N. Y., by S. L. Parrish on Aug. 28. Those who sang were Mrs. Lawrence Dilworth, Mrs. Alonzo Potter, Mrs. Scaife and Edgar Lackland.

Paquita Madriguera, the sixteen-year-old Spanish pianist, has added three concertos to her repertoire.

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Clarksburg, W. Va., has a new orchestra organized recently by H. Boffa, a local musician.

Excellent programs are being given by the Hotel Del Monte Orchestra, George E. Jeffery, director, at Del Monte, Cal.

Four compositions for the piano, "Idylls of Colorado," composed by Arthur Bowes of Denver, are meeting with much favor.

Singers from Hampton Institute gave an enjoyable concert of plantation melodies at the Lenox Club, Lenox, Mass., on Aug. 18.

Amy Morgridge of Dexter, Me., a pupil of Sara Peakes of Bangor, was soloist recently at the Congregational Church in Dexter.

A program of unusual excellence was given by the Saengerrunde Band, conducted by William Besserer, in Scholz Garden, Austin, Tex.

James Stephen Martin, conductor of the Pittsburg Male Chorus, and Mrs. Martin have been enjoying the summer along the New England coast.

A song recital was given by Harriet Cooke Youngs assisted by Merton Powell, pianist, at Stony Brook (N. Y.) Auditorium, Saturday evening, Aug. 19.

Dorothy South, formerly in vaudeville, has been engaged to play the title rôle in "The Princess Pat," seen in New York last season at the Cort Theater.

A Meyer Davis Orchestra, under the personal direction of Meyer Davis, with John Philip Shaddick, tenor, gave a program recently at The Valvern, Bar Harbor, Me.

Charles W. Clark has been singing a group of five songs by Arthur Hartmann on his programs since last February. One of these, entitled "A Ballade," was composed for him.

A large crowd heard the concert given on Aug. 25 by the Uniontown (W. Va.) Rifle Club Band, under the direction of Stephen Winter. A vehemently applauded soloist was Philip J. Callaghan, tenor.

At the residence of Mr. and Mrs. Edwin T. Rice, Stockbridge, Mass., a splendid concert was given by Eduard Dethier, violinist, and his brother, Gaston, pianist. The concert took place on Aug. 19.

The harp which Charles H. Ditson presented to the Allied Bazaar was awarded to Mrs. Lulu M. Tatum of Riverside Drive. Mrs. Tatum has taken up the study of the harp with Zoë Cheshire.

When the Academy of the Holy Name, Albany, N. Y., reopens Sept. 11, A. Y. Cornell of New York, who has conducted a summer music school at Round Lake, will again be in charge of the vocal music department.

The Kenilworth Country Club of East Liverpool, Ohio, recently gave an interesting musicale at which more than 100 guests were present. A feature of the program was the singing of the East Liverpool Ladies' Quartet.

Wilbur Follett Unger, the Montclair composer and teacher, in company with Mrs. Unger, is on tour through Eastern Canada, stopping at Thousand Islands, Montreal and Quebec. He will return in time to resume his teaching by Sept. 18.

Twenty-five choir boys from Camp Duncan, Bretton Woods, N. H., assisted at the recent symphony concert at the Mount Washington Hotel, singing Alfred Noyes's poem, "Sherwood," set to music by Frank Hancock, director of Camp Duncan.

An exceptional musicale was given under the direction of Ross David, the New York vocal teacher, at the Oswegatchie Casino, Eastern Point, Conn., on Aug. 18. A large audience from New London and Eastern Point applauded vigorously.

A recital was given recently by Frederick W. Zimmerman, tenor, assisted by Lucy P. Smith, soprano; Moritz Rosen, violinist, and John J. Blackmore, pianist, at the Zimmerman Studio and Opera School, "Among the Firs," Island Park, East Seattle, Wash.

Sari Petrass, a young prima donna who has sung in various important productions in London, was engaged by Messrs. Klaw & Erlanger for the rôle of *Rosika* in "Little Miss Springtime," which will open at the New Amsterdam Theater, New York, on Sept. 25.

In the Far East Gardens at the Vanderbilt Hotel, New York, Jean Cooper, contralto, Vicomte Henri de Martini, Casimir Ain, Mlle. Suzanne and Miss Maitland, assisted by the Della Robbia Orchestra, Josef Fejer, conductor, are the attractions for the week beginning Monday evening, Aug. 28.

Florence May Bishop, a talented young pianist, appeared in recital at the Stratford Springs Hotel, Wheeling, W. Va., on the evening of Aug. 25. John O'Connor, a favorite local tenor, assisted the pianist. He, too, was enthusiastically received by the good-sized gathering. Mary Clifford proved a worthy accompanist.

The last offering for the summer season of the Aborn Comic Opera Company in Newark, N. J., is Victor Herbert's "Naughty Marietta." The cast consists of Overton Moyle, Eileen Castles, Forrest Huff, George Shields, Fritzie von Busing, Robinson Newbold, Gus Buell, Philip Sheffield, Eulalie Young, and Mort Shea.

Nell Kinsey, who has held the position of music instructor in Cadiz, Ohio, public schools for the last year, has resigned to accept a similar position in the Bridgeport, Ohio, schools. Miss Kinsey has been prominently identified with the music circles of Cadiz and was one of the popular soloists at the Chautauqua recently.

The Miami (Fla.) College of Music and Oratory gave its second summer musicale on Thursday afternoon, Aug. 17. Hugo Rollands was the star pianist on the program and his performance of the "Moonlight" Sonata was most creditable. The children's department of the Miami Music Club appeared in a Lullaby by Gurliitt.

A concert was given recently at Atlantic City for the Beth Israel Temple. Among the participants were Nathan Reinhart, Jere Shaw, Rosetta Hirsh, Florence Wallace, Clarence A. Jones, Dorothy Goldsmith, Mrs. Blanch Arnold, Anthony Schwartz, Mrs. Edith Katzenberg Stern, Elizabeth Forsell and Mrs. Frank Alexander.

The Marcato Music Club of Clarksburg, W. Va., has engaged the following artists to appear under its auspices during next winter: In November—Annie Louise David, harpist, and John Barnes Wells, tenor; in January—the Tollefson Trio, composed of Carl H. Tollefson, violinist; Mme. Schnabel-Tollefson, pianist, and Willem Durieux, cellist.

A joint musicale of the Pleasantville Philharmonic Society and the Atlantic City Musical Society was given recently at the home of Mrs. Caroline Shreve in Northfield, N. J. The program was arranged by Mme. Yager. Mervyn Wilson directed the Pleasantville Male Quartet. Soloists were Mae F. Jackson, Mrs. Muller, Miss Carson, Miss Cox, Mr. Kolb, Mr. Uncles and Mr. Lawrence.

The Barde Publishing Company, Inc., of New York, has been incorporated with a capital stock of \$10,000. The object of the new corporation will be to publish and distribute the folk songs of all countries. The directors are: Dr. Hans Mueller, 340 East Sixteenth Street, New York; Herman Huessler, 115 McDonough Street, Brooklyn; Charles A. Oberwader, 233 Broadway, New York.

A pleasing concert was given at the Hotel Pembroke, Woodmont, Conn., on Aug. 17, by Esther A. and Helen Tuttle Bradley, harpists; Mrs. Adele Guerin Johnson, contralto; Mrs. Edwina Maria Thatcher, reader; Maud Clark, harpist; Amy Anchell, danseuse; Master Steadman Jones, soprano; Raymond H. Clark, tenor; J. H. Bartholomew, baritone; Frederick Manevitz, pianist, and Helen Bryan Doolittle, accompanist.

Conrad E. Forsberg, a teacher in the piano department of the Erie, Pa., Conservatory of Music, and organist of the Erie Swedish Lutheran Bethany Church, presented his pupils and choir in an excellent program recently. Gertrude Secrist-Reincke, contralto, was the assisting soloist in the early part of the program. The Gounod "Gallia" was sung by the choir as the concluding number of the program, with Carolyn E. Swaney as soloist.

The following piano pupils of Ruth Batten were heard in recital on Aug. 15 in the high school, Morgantown, W. Va.: Dolly Forman, Kathleen Fullerton, Lucille Layman, Ruth McBee, Helen Enoch, Ronald Brown, Genevieve Singleton, Sheridan Areford, Evelyn Squires, Pauline Forman, Ruby Titus, Mary Glover, Paul J. Johnston, Ruth Johnston, Oliver Powell, David L. Rees, Herbert Morgan and Mae Jones. A good-sized audience applauded frequently.

A feature of the musical program of the Strand Theater, New York, for the week beginning Aug. 27 was an overture composed by William Lowitz, chief pianist of the Strand Concert Orchestra. The composition is of a classical nature and Mr. Lowitz calls it "The Strand Overture." The title page bears a dedication to Mitchel H. Mark, president of the Strand Theater Company. Mr. Lowitz is a composer of several light operas, and has written many orchestral numbers.

The second season of the summer vocal course, conducted by Charles Le Sueur of the Erie (Pa.) Conservatory of Music, was brought to a close on Aug. 19 with an opera recital of "Faust" and "Il Trovatore." The students taking part were Carrie Bennett, Effie Hollister, Grace Garvin, Russell Coleman, Mrs. N. B. Kalar, Frieda Mertens, James Bruckner, Anna Wilson, Elizabeth Chadwick, Ralph Davis, Charlotte Lang, Winogene Wilcox and Harold Jewett.

In honor of Mr. and Mrs. Thomas H. Thomas and their daughter, Mary, Mrs. John W. Avirett gave a musicale at her home, "Rose Hill," in Cumberland, Md., on Aug. 17. In addition to the set program, Mrs. Avirett gave an interesting sketch of what the city has done in the musical line in recent years. The program, which was splendidly diversified, was interpreted by John Duke, Mary Thomas, Mrs. J. W. Avirett, Frederic Foster Snow, Ilda Turner, William L. Morgan, T. H. Thomas, Mrs. Charles W. Donnelly and R. Mason Hill.

One of the fine song recitals of the summer was given recently by the pupils of Dr. Charles G. Woolsey of Erie, Pa., who demonstrated their ability in two song cycles, the Leoni "Fairy Dreams" and French-Collisson's "Kerry Courting," in addition to a number of solo offerings. Those appearing were Ruth Burdick, Alice Ruth Woolsey, E. W. Humphreys, Robert A. Munn, Beulah Wilkinson, Ethel Wilkinson, Lorna Tonsie, Della Glenn, Catherine Canfield, Addie Humphreys, Mrs. Nita Bell and Homer Eaton.

The Gray-Lhevinnes have played in twelve States on their big Chautauqua tour so far this summer. In Colorado they were greeted with tremendous crowds, and from there they went further West. Two of Mischa Lhevinne's own pieces, "Heart of My Opal" and "When the Lights Are Out," have been included on the programs, played by Estelle Gray on the violin, with her husband (Mischa Lhevinne) at the piano. One of Lhevinne's piano compositions, "Spring Moonlight," has also been a favorite with the audiences. These two Chautauqua artists gave fourteen recitals in California to audiences of from 1200 to 2500.

Four pupils of Sergei Klibansky were heard at a musicale given in his New York studio on Thursday afternoon, Aug. 10. They were Anna Murray-Halm, soprano; Helen Weiller, contralto; Zona Maie Griswold, soprano, and Lalla B. Cannon, mezzo-soprano. Songs by Horsman, Wolf, La Forge, Florence Griswold, Brahms, Gilberté, Ross, Puccini and Gluck constituted the offerings. Each of the singers revealed a voice of splendid quality and considerable volume and there was occasion to admire the uniform facility and excellence of its management, the carefully cultivated sense of style, the impeccable intonation and substantial evidences of musicianship. The work of the four young women showed a poise and intellectual assurance worthy of much older and more experienced artists.

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# ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

## Individuals

**Anderton, Margaret.**—Chicago, Sept. 29; Newark, Dec. 11; New York City, Dec. 12; New York (Columbia University), Feb. 16.  
**Baker, Elsie.**—Farmington, Me., Sept. 2; Waterville, Me., Sept. 4.  
**Barnes, Bertha.**—Lockport, N. Y., Sept. 14.  
**Beach, Mrs. H. H. A.**—Milwaukee, Wis., Nov. 2; Rockford, Ill., Nov. 28; Lancaster, Pa., Dec. 7.  
**Beebe, Carolyn.**—New York City (Æolian Hall), Oct. 24; New York City (Columbia College), Nov. 11; Newark, N. J., Dec. 8.  
**Biggs, Richard Keys.**—Brooklyn (Boys' High School), Oct. 8, 15, 22, 29; Brooklyn (Academy of Music), Jan. 7.  
**Cadman, Charles Wakefield.**—Estes Park, Col., Sept. 2-8; Pittsburgh, Sept. 13; New York (Æolian Hall), Oct. 17; St. Louis, Nov. 9; Chicago, Recital, Ziegfeld Theater, Nov. 15; Duluth, Dec. 8; Milwaukee, Dec. 12; Galesburg, Ill., Dec. 14.  
**Copeland, George.**—New York (Æolian Hall), Nov. 21; Pittsburgh, Dec. 5; Boston, Dec. 9; Philadelphia, Dec. 11.  
**Craft, Marcella.**—Worcester Festival, Sept. 28, 29; Baltimore, Oct. 20; Dayton, Ohio, Nov. 3; St. Paul, Nov. 16; Minneapolis, Nov. 17; Providence, R. I., Dec. 15.  
**Elwyn, Myrtle.**—Chicago, Oct. 22; LaFayette, Ind., Oct. 23; Danville, Ill., Oct. 24; Crawfordsville, Ind., Oct. 25; Terre Haute, Oct. 26; Columbus, Oct. 27; Kokomo, Oct. 28.  
**Ferguson, Bernard.**—Worcester, Mass., Nov. 6; Boston (Copley-Plaza Musical), Dec. 9.  
**Foster, Fay.**—Atlantic City, N. J., Sept. 12; Lockport, N. Y., Sept. 14, 15.  
**Galey, Mary.**—Willow Grove, Pa., Aug. 20-27 (Soloist Sousa's Band).  
**Ganz, Rudolph.**—New York, Biltmore, Morning Musicals, Dec. 15.  
**Gideon, Henry L.**—Dover, N. H., Oct. 3; Malden, Mass., Oct. 18; Lynn (A. M.), Malden (P. M.), Nov. 1; Malden, Mass., Nov. 22; (Brooklyn Institute), Brooklyn N. Y., Lynn, Mass., Nov. 29, Dec. 13; Boston (Public Library), Dec. 24; New York (Columbia University), Jan. 3; Philadelphia, Jan. 4.  
**Glenn, Wilfred.**—Worcester Festival, Sept. 28, 29; Buffalo, Nov. 23 (Guido Chorus); Boston (Handel and Haydn Society), Dec. 17, 18; Chicago, Dec. 29.  
**Gottlieb, Claude.**—Chicago, Oct. 26; Kenilworth, Oct. 28; Chicago (Aft.), Maywood (Eve), Oct. 31; Oxford, Ohio, Nov. 4; New York, Nov. 9; Brooklyn, Nov. 10; Hackensack, N. J., Nov. 15; Detroit, Nov. 19, 20,

21; Cleveland, Nov. 22; New York, Nov. 29; Woonsocket, R. I., Dec. 1; Amesbury, Mass., Dec. 4; Malden, Mass., Dec. 5; Castine, Me., Dec. 6; Gloucester, Mass., Dec. 8; Taunton, Mass., Dec. 11; Brooklyn, Dec. 12; New York, Dec. 15; Woburn, Mass., Dec. 22; New York, Dec. 28.  
**Granville, Charles Norman.**—Sept. 1, Princeton, W. Va.; Sept. 2-3, Wytheville, Va.; Sept. 4, Radford, Va.; Sept. 5, Martinsville, Va.; Sept. 6, Bedford, Va.; Sept. 7, Charlestown, W. Va.  
**Green, Marion.**—Worcester Festival, Sept. 27.  
**Henry, Harold.**—New York, Nov. 6; Boston, Nov. 7.  
**Heyward, Lillian.**—Rumford, Me., Sept. 2; Waterville, Me., Sept. 5.  
**Hodgson, Leslie.**—Stamford, Conn., Oct. 4.  
**Hubbard, Havrah.**—(Operalogues.)—Nov. 4, Oxford; Nov. 9, New York; Nov. 10, Brooklyn; Nov. 13, Hackensack, N. J.; Nov. 14, Philadelphia; Nov. 19, Detroit; Nov. 20, Detroit; Nov. 21, Detroit; Nov. 22, Cleveland; Nov. 29, New York; Dec. 1, Woonsocket, R. I.; Dec. 4, Amesbury, Mass.; Dec. 5, Malden, Mass.; Dec. 7-8, Gloucester; Dec. 9, Portsmouth, N. H.; Dec. 11, Taunton; Dec. 12, Brooklyn; Dec. 15, New York; Dec. 18, Ware, Mass.; Dec. 22, Woburn; Dec. 28, New York.  
**Jefferds, Geneva.**—Boston, Sept. 10.  
**Lund, Charlotte.**—Brooklyn (Academy of Music), Oct. 22; New York (Æolian Hall), Oct. 28; Iowa State University, Oct. 31.  
**Mannes, Mr. and Mrs. David.**—New York (Æolian Hall), Oct. 31, Nov. 21.  
**Matzenauer, Mme. Margarete.**—New York, Dec. 14 and 15, with N. Y. Philharmonic.  
**Middleton, Arthur.**—Chicago, Oct. 25; Des Moines, Iowa, Oct. 27.  
**Orrell, Lucille.**—Pittsburgh, Pa., week of Sept. 20, with Sousa and his band; New York, Oct. 19, 21 and 23; Newark, N. J., Oct. 20; Danville, Pa., Oct. 25; Irvington, N. Y., Oct. 29; Plainfield, N. J., Nov. 1.  
**Princess Tsarina Redfeather.**—New York (Æolian Hall), Oct. 17.  
**Rasely, George.**—New York, Oct. 28.  
**Roberts, George.**—Summit Park, N. Y., Aug. 26 to Sept. 2; Oneida, N. Y., Oct. 10; Fulton, N. Y., Oct. 11; Oswego, N. Y., Oct. 12; Watertown, N. Y., Oct. 16; Burlington, Vt., Oct. 20.  
**Saph, Cara.**—Worcester, Mass., Nov. 6; Weymouth, Mass., Dec. 29.  
**Schnitzer, Germaine.**—New York, Carnegie Hall, Nov. 30.  
**Seydel, Irma.**—Chicago, Ill., Oct. 14-22; Roslindale, Mass., Oct. 24; New York, Oct. 28; Fall River, Mass., Nov. 1; Providence, R. I., Nov. 3; Hartford, Conn., Nov. 7; Concord, Mass., Nov. 8; tour of twenty concerts in New England between Nov. 20 and Dec. 23; Cleveland, Ohio, Dec. 19; Providence, R. I. (Boston Symphony Orchestra), Dec. 26.  
**Smith, Ethelynde.**—Atlantic City, N. J., Sept. 12; Lockport, N. Y., Sept. 14; Bangor, Me., Oct. 5, 7; Portland, Me., Oct. 9, 11 (Maine Music Festival).  
**Sundelius, Marie.**—Worcester Festival, Sept. 27; Chicago, Oct. 8; Cleveland, Oct. 10; Jamestown, N. Y., Oct. 11; Salamanca, N. Y., Oct. 12; Warren, Pa., Oct. 13; New York, Carnegie Hall, Nov. 6; Metropolitan Opera, New York, Nov. 13; New York (Astor), Nov. 28; New York (Carnegie Hall), Dec. 6.  
**Orchestras, Quartets, Chorus, Etc.**  
**Cincinnati Symphony Orchestra.**—Dayton, Ohio, Nov. 3.  
**Gamble Concert Party.**—Hagerstown, Md., Sept. 2; Emmittsburg, Md., Sept. 4; Shenandoah, Va., Sept. 8; Harpers Ferry, W. Va., Sept. 14; Hopewell, Va., Sept. 20; White-water, Wis., Dec. 5; Mt. Morris, Ill., Dec. 6; Cape Girardeau, Mo., Dec. 8; LaFayette, La., Dec. 12; Jennings, La., Dec. 14; Port Arthur, Tex., Dec. 16; Kendallville, Ind., Jan. 4; Hamilton, N. Y. (Colgate University), Jan. 19.  
**Minneapolis Symphony Orchestra.**—St. Paul, Nov. 16; Minneapolis, Nov. 17.  
**New York Chamber Music Society.**—New York City (Æolian Hall), Oct. 24; New York City (Columbia College), Nov. 11; Newark, N. J., Dec. 18; New York City (Æolian Hall), Jan. 2; New York City (Æolian Hall), Feb. 27.  
**Worcester Festival.**—Worcester, Mass., Sept. 25-29. Dr. Arthur Mies, conductor; Gustave Strube, associate conductor; soloists, Mme. Alma Gluck, soprano; Mme. Marie Sundelius, soprano; Miss Florence Hinkle, soprano; Miss Marcella Craft, soprano; Miss Henrietta Wakefield, contralto; Percy Grainger, pianist; Theo. Karle, tenor; Lambert Murphy, tenor; Wilfred Glenn, bass, and Marion Green, bass.

## MCCORMACK HELPS DAUGHTER IN HER BIRTHDAY PARTY



John McCormack, the Tenor, and His Daughter, Gwen, at the Tenor's Summer Home on Long Island Sound.

Since his American debut in November, 1909, John McCormack has filled more than 600 engagements, operatic and concert, in America, Europe, Australia and elsewhere. He has been twice around the globe; has encountered many sudden climatic changes; undertaken many long and wearisome railroad journeys, and in all that time has missed barely half a dozen engagements.

"Such a remarkable achievement seems

almost incredible," says the author of a story, published recently in one of the leading magazines, "but the explanation is that McCormack, in addition to being gifted with one of the really great voices of the age, has been blessed with a robust physique, and as he has cultivated the one with assiduous care, so by his rigid adherence to the rules of simple living, he has consistently conserved and safeguarded the other."

The above snapshot, taken recently on the shores of Long Island Sound, shows Mr. McCormack ready for his daily routine of two hours on the tennis court, to be followed by a mile swim in the waters of the Sound. His daughter, Gwen, was celebrating her birthday when the picture was taken, and is shown in the costume she wore in a fancy dress party in which she appeared as an Irish-Indian queen.

## Sophie Braslau to Sing with Damrosch and in New York Recital

The musical colony at Lake Placid, N. Y., includes many notables, among them Mme. Marcella Sembrich, Alma Gluck and Sophie Braslau. Miss Braslau is at work upon recital programs and new operatic rôles. Her appearances in New York this coming season will include two concerts with the New York Symphony Orchestra, Walter Damrosch, conductor, and a recital. She will also sing with the Harlem Philharmonic Society. Out of town engagements include concerts in Cleveland, Chicago, Philadelphia, Waterbury and several other cities. Last spring Miss Braslau sang at a number of the big festivals, among others those in Cincinnati, Evans-ton, Ann Arbor, Richmond, Va., and Norfolk, Va.

## "Pinafore" Sung at Flagstaff, Ariz., by Summer Students

FLAGSTAFF, ARIZ., Aug. 26.—The popular Gilbert and Sullivan comic opera, "H. M. S. Pinafore," was given by the Summer Singing Class of Northern Arizona Normal School at Flagstaff, on Aug. 8 and 9. Under the capable direction of William Conrad Mills, the conductor, the work went smoothly and with spirit. Merta H. Work was accompanist, Cornelia Luscomb, violinist, and Marie Weber, dramatic reader. Other principals in the cast were Delwin P. Jewett, Earl E. Rosenberry, Stanley A. Hibbs, William M. Work, Harry V. Ray, Clarence T. Pulliam, Franklin Walker, John R. Snoeberger, Conrad F. Mills, Hazel Soule, Hazel Lee and Mrs. Paul Y. Tupper.

bathing was caught in the undertow. Although a boat was immediately sent to rescue him, he was beyond resuscitation when reached. The interment was at Point Pleasant, N. J. Professor Parkhurst had a recognized position in the musical world, gained by his compositions and especially by his work in counterpoint. He was for thirty-two years the organist and chorister of the Madison Avenue Presbyterian Church.

## Alexander Hicinbotham

Alexander Hicinbotham, master of stage mechanics of the Metropolitan Opera House, was drowned on Aug. 24 in Long Island Sound, off Fort Slocom. The sloop from which Mr. Hicinbotham was lost in a squall came into New Rochelle harbor after an unsuccessful all-night search for his body, and reported the tragedy.

Mr. Hicinbotham and his wife were guests of J. Gall of North Pelham aboard his sloop. A sudden squall overtook the sloop before it could reef its sails. Running close to the wind, the mainsail boom jibed. Hicinbotham, standing on the port deck, was struck by the racing boom, knocked insensible and thrown into the water. The wind was raging and before Gall could put about and tack to where Hicinbotham was last seen he had disappeared.

## Mrs. Lillian Martini

Mrs. Lillian Martini, wife of John Martini, singer, formerly of the Lombardi Opera Company, died on Aug. 21 of a complication of diseases at her home, No. 2723 Ocean Parkway, Brooklyn. She was born in that borough twenty-seven years ago and was the daughter of the late Michael J. Moore.

## William F. Weir

William F. Weir, organist, was found dead on the night of Aug. 25, on the bench before the organ in St. Stephen's Church, Tottenville, Staten Island. He had gone to repair the organ and was stricken suddenly with heart disease. Mr. Weir was seventy years old and was well known on Staten Island.

The Chicago daily papers say of

# MARGUERITE BERIZA

## SOPRANO

STANLEY K. FAYE,  
Chicago Daily News.

"At last Louis Eckstein has procured for the Ravinia company a singer fully capable of presenting the title rôle of Bizet's Carmen with due regard to both the vocal and the histrionic demands and by virtue of that act Mme. Beriza's appearance in the open air pavilion Saturday evening must be accepted as one of the most satisfactory results of Ravinia Park's new policy of achievement.

"The French soprano's vocal display was admirable through the double gamut of two octaves, with a rich quality in the lower tones. Mme. Beriza's acting in this part was worthy of her earlier triumph as Tosca."

## CHICAGO DAILY TRIBUNE.

"Her Carmen has the racial touch. It is Latin. It is Spanish. It is even Gypsy. Beriza has eyes of gypsy black, and a sparkle in them which is mild, malicious, malignant, according to the changeful gypsy mood. Beriza is rapid and flexible."

JAMES WHITTAKER,  
Chicago Examiner.

"Marguerite Beriza commands undivided attention, while she sings and triumphs in the lovely folksong and the Jewel song. I register Madame Beriza's success in her new rôle. Her rendition of the prison scene in particular confirmed her patent of artistic nobility."

## CHICAGO DAILY TRIBUNE.

"Beriza is one of the chosen few of the opera stage whose singing is a steady flow of temperament. Her prison scene is a feast of madness, a flow of soul. Of reason bereft, but not of breath, she raves soulfully, tune-fully, and crescendo from the first note to the last gasp of the grand mad scene."

## Robert H. Prutting Dedicates Song to Mme. Buckhout

A new song to be added to the long list of dedications to Mme. Buckhout, the New York soprano, is "The Cloud Fairies," by Robert H. Prutting, conductor of the Hartford Philharmonic Orchestra. Mme. Buckhout will introduce this song at her concert at Morristown, N. J., on Sept. 22. Two other songs which have been dedicated to her are Hallett Gilbert's "A Valentine" and Harvey Worthington Loomis's "Awake."

## Jean Stockwell Conducting Women's Orchestra

Jean A. Stockwell, the gifted violinist, who studied under Theodore Spiering in New York last winter, has been conducting the Oliver Orchestra at Lakemont Park Casino, Altoona, Pa., this summer. The orchestra is composed of fourteen young women and gives concerts twice daily. On several occasions Miss Stockwell has appeared as soloist. She has won much praise both as violinist and conductor.

## Hamish MacCunn

Hamish MacCunn, the Scotch composer, died in London early in August. His works, almost entirely based on Scottish themes, include several overtures, two cantatas, "Lord Ullin's Daughter" and "The Lay of the Last Minstrel," two operas, "Jeanie Deans" and "Diarmid," and one musical comedy, "The Golden Girl." "Jeanie Deans" was produced in Edinburgh by the Carl Rosa Opera Company, of which Mr. MacCunn was at one time conductor. His overture "Land of Mountain and Flood," brought him into prominence in 1887.

Mr. MacCunn was born in Greenock, Scotland, in 1868. He studied at the Royal College of Music under Sir Hubert Parry, having won a scholarship for composition. At nineteen several of his orchestral works were produced by August Manns, director of the Glasgow Choral Union. By this organization Mr. MacCunn was commissioned to compose a cantata. He gave concerts at the studio of John Pettie, whose daughter he married in 1889.

From 1888-1894 he was professor at the Royal Academy of Music, and came to be recognized as one of Scotland's most representative composers, making especially valuable contributions in the field of pure Scottish music.

## Howard E. Parkhurst

Prof. Howard E. Parkhurst, brother of the Rev. Dr. Charles H. Parkhurst, pastor of the Madison Square Presbyterian Church, New York, died on Aug. 18, at Lavallette, N. J. He was spending the summer at the seashore, and while in



## ALL-STAR GATHERING AS SCHELLING "SURPRISE"



Remarkable Assemblage of Musical Notables on the Occasion of the Surprise Party in Celebration of Ernest Schelling's Birthday

WHILE the musical world has come to expect all-star gatherings in the current news of Bar Harbor, one of the most effulgent occasions of this kind was the surprise party in celebration of Ernest Schelling's birthday. One of the striking features of the event was the presence of so many noted pianists, and six of these united in one ensemble number.

Immediately after these piano "stunts" the above flashlight was taken. An especially brilliant group of notables is that of the men seated on the ground in front. They are, left to right: Warlav Nijinsky, Leopold Godowsky, Ossip

Gabrilowitsch, Carl Friedberg, Leopold Stokowski, Fritz Kreisler, Ernest Schelling and Josef Hofmann. Among the prominent women in the group are Mme. Olga Samaroff-Stokowski, Mrs. Kreisler, Mrs. Godowsky, Clara Clemens-Gabrilowitsch, Mrs. Schelling and Mrs. Hofmann.

On the left in the background is Arthur Whiting, while standing at the tree are Francis Rogers, Reinhold de Warlich, Harold Randolph, Herman Sandby and Richard Aldrich. George Harris, Jr., is seen among the branches of the tree. Second from the right is Walter Damrosch and on his right his son-in-law, Mr. Pennington.

### METROPOLITAN STARS IN AN OCEAN GROVE CONCERT

Success of Event Causes Organization of New Managerial Firm, Composed of Clergyman and Actor

OCEAN GROVE, N. J., Aug. 25.—Musically, the concert given at the Ocean Grove Auditorium last evening touched the crest of the artistic high wave of the present summer. The vocal artists were Mme. Marie Rappold, soprano; Luca Botta, tenor; Leon Rothier, basso, and Madeleine Borschneck, mezzo-soprano. The latter is a young singer who has had considerable experience in important operatic rôles in the City of Mexico and in Havana. Only a short time ago in the latter city Mlle. Borschneck created the title rôle of a new Spanish opera, "Dolorosa," with success.

The instrumentalists were Bianca del Vecchino, an Italian pianist, fifteen years

of age, and who a little more than three years ago graduated with distinguished honors from the Royal Italian Musical Conservatory in Naples; Le Roy Raisch, organist; Luigi Spada, violinist; Salvatore Fucito, accompanist; Mme. Louise Coën, accompanist; Domenico Mellilo, harpist. Sig. J. Ballucci was the concert manager.

Perhaps the warmest appreciation went to Luca Botta and the young pianist, Mlle. del Vecchino. The men who were responsible for bringing these artists to the Ocean Grove Auditorium were Rev. Ernest A. d'Aquila and Otis Harlan. Father d'Aquila is pastor of the Church of Our Lady of Mount Carmel in Newark and is himself an excellent musician. Mr. Harlan is a well-known actor. So encouraged are Messrs. d'Aquila and Harlan by the success of this concert that they have formed a partnership for the business of presenting great singers in concert and also other forms of entertainment of a highly artistic nature. D. W. H.

### Leila Holterhoff on Way East

Leila Holterhoff, the blind soprano of Los Angeles, is on her way East. Her first concert tour of her own land will start about the middle of September. Miss Holterhoff is engaged for an im-

portant concert in Albion, N. Y., Sept. 16, and this will follow an appearance before the American convention in Lockport, N. Y. Her first New York recital will take place at the Comedy Theater, Nov. 27.

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